

István ADORJÁN

SECRET

ELIZABETH ADAM'S



**PROGRESSIVE
HUMANIST
NON-NATIONALIST
UNIVERSAL-NATION-
-MAKING
MEANS**

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– Second Edition: published with Google Play and Internet Archive in november 2018, re-published in june 2019: GGKEY: 7F6NA3GUBGG (PDF without DRM);

– First Edition: published with Google Play and Internet Archive in june 2017: GGKEY: 0L3Y41TK8UB (PDF without DRM).

– Personal Book Identifier: istvan%adorjan%20%december%1959%calugareni%mures%romania%elizabethmeans%2%pdf%googleplay.

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The first readers of the writings of the author are the “Illuminati” and other ethnical and national secret political organizations controlling, conserving and using the ethnic groups, nations, national states and religions. Because the creation of his writings has been devoid of their control, and their contents revealing their abusive actions and deeds are interpreted as being politically inconvenient or offensive, they collide with their ambition of mass-communication omnipotence, and they will not recognize them, and will tend to objectify their non-recognition by tending with their occult civil and state power to usurp their creation and destroy them by disrupting to bits and finally obscuring their contents as information and evidences about their existence and actions, as well as potential history-forming factors contrary to their interests, by this means asserting their general politics relative to the freely thinking, researching, writing and publishing persons qualified by them as “dangerous”: “The author of these writings is a nobody, and has nothing.” For this purpose, they are striving, among others, to have the new scientific elements sorted out of them, to nationalize them, to usurp, to transfer into the property of nation the copyright relative to them, assuming the mask of their personal secret agents, with or without plagiary mock trials based on tricks as sham evidences, with the usurped-nationalized copyright to have his writings withdrawn from firstly the international circulation, and by so doing to deprive the potential readers of the accessibility to these information and evidences relative to them. With the purpose of making it possible, disguising it, facilitating it, or increasing the efficiency of the plagiarizing, they intend — among others — to apprehend a scientific element not in its entirety, but in its essence, in an its forged “starting-point” creating process, or in the form of an implication assertion. For this reason, the author considers it as being a personal secret political attack, a national criminal act, and a national plagiary mock trial, or a national plagiarizing process against science, scientific cognition, the free streaming of information, civil society, democracy, his person, and potentially other individuals secretly qualified as “dangerous”, executed in the mask of members of some organs of national states and/or of the civil society as national criminals, as well as a further evidence relative to the existence and actions of

the ethnical and the national secret political organizations any such trial or other process initiated or conducted against him, or his writings, or without public regard to them, which does without evidences beyond any shadow of doubt relative to the copyright of the scientific elements arrogated or used by that trial or process, contained by his writings, or produces sham evidences relative to that copyright. But they have on their part to understand that there is an upper limit to their occult plagiarizing power tending to usurp everything that is not evidently of the author: the origination of a writing would be of the author, even if its each and every word were claimed and in fact established to have been quoted, or the “ polishing ” of a book would be of the author, even if its origination were claimed and in fact established to be of another person. Like the origination of an interview is of the interviewer, and not of the interviewee, or a sculpture is of the sculptor, and not of the stone cutter. Or like the origination of a building is of the architect, and not of the brick-maker, or the reconstruction work of a building is of the mason, and not of the architect. However, they can only claim, and have their claims established in law, without establishing anything in fact, because they cannot prove their doctored claims, they can just make them believable. The reason why the competent and ultimate judges of the writings should be considered to be not the states, but the readers.

Cover-photo information

Elizabeth Adam in autumn 1980 on the University Stage [In the hungarian language: Egyetemi Színpad.] in Budapest, Hungary, with her individual reciting of hungarian language evening entitled “A nap árnyéka” [Read approximately: ɔ nɒp 'a:rnye:kɔ.] [In the english language: The Shadow of the Sun.] [1, p. IV]

Language information

The language of this book is not quite the english proper. There are many languages on Terra that are potentially universal in that everyone may acquire and use them without a significant change in quality of life. There is a wide civil need for a unique real universal language in order to enable humans to communicate with one another. The Roman Empire was not sufficient for carrying into effect the universality of the latin language. A national state shall not be capable of carrying into effect the universality of its language ever. At present, the english proper is the nearest to the quality of unique real universal language. However, as a natural language it has many deficiencies. And as rules in a language are made not by states, but by its users in thinking, speaking and writing, with translating his writings into the english language the author makes a few steps towards turning the english proper into he unique real universal language on Terra, as an intermediary phase towards disabling the imperialist national states to produce new cases like that of Elizabeth Adam, and breaking down all artificial frontiers among humans and peoples in the Terra nation and the Terra state.

Contributing to the carrying into effect of the universality of the english language does not mean that the author considers it to be the best means of universal communication. As a user of the english, the hungarian, and the romanian potentially universal languages, he can say that the hungarian language is suitable for a generally more unambiguous and more tinged wording than the english and the romanian languages. Only that, in this his assertion, he could be accepted by only around 15 millions, and rejected by hundreds of millions of humans.

*The state imperialism takes its victims since millennia.
The national imperialists defend the nations created by them from their members,
and the national states founded by them from their citizens,
as “Gods they save their kings” from the humans.
Demand the human right for state founding!
Otherwise the imperialist states can infringe human rights.
The state infringement of human rights is a national criminal act.
The national criminal acts are committed by national criminals.
The national criminals are inhuman, anti-humanist,
they create social restlessness and peacelessness.
Let there be humane, humanist, democratic states founded by the humans,
in order that humans may live in a human manner
a restful and peaceful life!*

*In “God” i do not trust,
because i know that it is only a mask for the “Illuminati”,
and the other national secret political organizations;
and in the national states founded by them i do not trust,
only in the United States of Terra dreaded by them i believe.*

*Elizabeth Adam was a victim of national imperialism she also.
The national “wild beasts” [2] defended their pseudo-nations and states from her also,
with their imperialist states they infringed the rights and rightful interests of hers also,
as national criminals they committed national criminal acts against her also,
they inhumanely treated, in restlessness and peacelessness kept her also.
There was completely defenseless she also.
Only with her art she could fight against national crime and imperialism.
The humans loving her and liking her art could have defended her,
if they would have had the right to abolish the inhumane,
anti-humanist, imperialist national state.*

“Keep your nationality within your humanity, o human.” [1, p. 153]

Elizabeth Adam

“I am a human, and I want to live in a human manner.” [3]

Elizabeth Adam

“I am a love-maker of humans and peoples.” [3]

Elizabeth Adam

With her film entitled “Bietul Ioanide”, [Read approximately: bi 'etul yoΛ 'nide.] [In the english language: Poor Ioanide.] Elizabeth Adam appears to signal with the “Jesus-Christian” hand sign that she has a message to the humans of “our days” [1, p. 152] for “saving” them from their national “wild beasts” [2] as their “Gods”: [4, minute 92]



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Second Edition

István ADORJÁN – 2019

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Foreword

The spirituality, work and life of Elizabeth Adam can be sources for those humans who want to create for themselves or for others a highly successful, happy, human-worthy life on a humanist Terra looking into the future, continuously progressing, free from anti-humanist nationalism and national imperialism.

With this research, i disinterred from the “depth” [5] of their national “tomb”, [3] revived, shelled from their artistic covers, reconstructed from their elements, in order that this book “keep it freshly and henceforward “eradiate” [1, p. 164] the stifled, faded, falsified, buried, and condemned-to-“annihilation” [1, p. 130] individual reciting evenings of universal political-ideological and historical documentary value entitled “Harangtisztán” [Read approximately: 'hərɒŋtista:n.] [In the english language: Bell-Clearly.] of 1974, “Rejtelmek ha zengenek” [Read approximately: 'rejtelmek hɒ 'zengenek.] [In the english language: Puzzles If They Resound.] of 1976, “Vadrózsák” [Read approximately: 'vɒdro:ʒa:k.] [In the english language: Wild Roses.] of 1978, “A nap árnyéka” (The Shadow of the Sun) as the progressive, humanist, non-nationalist universal-nation making means of Elizabeth Adam (1947-2014) [6] — in her original name Erzsébet ÁDÁM [Read approximately: 'erʒe:bet 'a:da:m.] — become widely known as a dramatic artist in Marosvásárhely, [Read approximately: 'mərɒfva:ʃa:rhey.] [In the romanian language: Târgu Mureș.] Romania, of hungarian mother tongue, in order that by this means “the puzzles of the shadow of the sun bell-clearly reverberate, resound and rise high for the wild roses”.

At the same time, this book can be regarded as an expression of the will of Elizabeth Adam, which she gives to understand with her revelation held with her interview appeared on 25 july 1982 in Új Tükör [Read approximately: u:y 'tɪkər.] [In the english language: New Mirror.] in Budapest: “As long as i live, i will serve the hungarian people in Romania.” [1, p. 184] With this, she aims at: “After my death, i will serve not only the hungarian people in Romania, but also the entire humankind.” This she corroborates with her last words revealed with her individual reciting evening entitled “A nap árnyéka” (The Shadow of the Sun): ““Dream! — Dream, humans! — Dream, humankind!” [3]

The mission of this book is that also under the circumstance of a stealthy, stifling and “annihilating” [1, p. 130] enforcement of the great-hungarian and great-romanian anti-humanist nationalism inside and outside the hungarian and romanian imperialist national states, carefully kept and guarded as treasures, it put an end to the epoch of around three decades of the national secret political boycott applied against Elizabeth Adam, as well as it recommence, continue and ensure the diffusion of her universal-nation making means interrupted by national secret political intervention around the middle of the decade 1980, what till then she could still do from time to time through performing her these individual reciting evenings, and publishing them in the form of long-play gramophone disks.

The task of the dramatic artist is to represent others with oneself. Elizabeth Adam cultivated the dramatic art on the level that she not only represented poets and writers with herself, but, resulting from her “self-expression demands”, [1, p. 167] with poets and writers she also “showed” [7] her own “strong individuality” [1, p. 181] and spirituality, so that by so doing she did not loss her success of criticism, press and public, moreover, she owed these partly just to her “strong individuality” and spirituality. This individuality and spirituality “surplus was formulated by the anti-Elizabeth Adam national secret political propaganda so that “she carried herself into effect”, [1, p. 154] or it often qualified her acting “bewitchment”, and her “bewitching”.

Miklós SOÓS, [Read approximately: 'miklo:ʃ ʃo:ʃ.] the leader of the Hungarian Radio in Sidney, Australia, also made a relatively discreet denouncement about this deviation of Elizabeth Adam from the dramatic-art rules, when in his telex — therefore, ostentatiously not letter — of the dating 12 march 1982 he “brought to the knowledge of the directorate of the Marosvásárhely (Târgu Mureș) National

Theater” [In the hungarian language: Marosvásárhelyi Nemzeti Színház.] [In the romanian language: Teatrul Național Târgu Mureș.] [1, p. 209] his attitude and interpretation tendentious in bad faith that “they had presented Elizabeth Adam to the public in Sidney in the masterworks entitled ‘A nap árnyéka’ (The Shadow of the Sun) and ‘Vadrózsák’ (Wild Roses)”. [1, p. 209] On the contrary, certainly, it is more balanced the letter of Lajos SZATHMÁRY, [Read approximately: 'lɔyɔf 'sɔtma:ri.] the president of the American Hungarian Culture Association Tulip Chest [In the hungarian language: Tulipános Láda Amerikai Magyar Kultúregyesület.] of february 1982, according to which “the woman dramatic artist Elizabeth Adam performed selections from her two successful home programs.” [1, p. 206]

Elizabeth Adam found mainly in the works of the hungarian writer in Hungary Zsigmond MÓRICZ [Read approximately: 'zigmɔnd 'mo:rits.] — which “is undeniably modern, and not only here and now, but also elsewhere, and it shall remain that in the foreseeable future as well” [1, p. 15] — a means for the artistic expression of her own progressivism, humanism and non-nationalism, she took over the specific prosaic forms of the mórictist progressivism, humanism and non-nationalism, re-redacted them, partly with her own — according to the spiteful formulation of her husband, the hungarian redactor in Romania Győző HAJDU [Read approximately: 'gyɔ:zɔ: 'hɔydu.] — “foreign linguistic elements” [1, p. 149] she further developed them, inserted them into the monodrama partly redacted and written by Győző HAJDU, entitled “A nap árnyéka” (The Shadow of the Sun), “from the words of Zsigmond MÓRICZ she built a role for herself”, [1, p. 185] and so with Zsigmond MÓRICZ she “showed” [7] also her own political-ideological spirituality on the stage and in a long-play gramophone disk. At this, Miklós SOÓS hinted with that he ostentatiously qualified the individual reciting evening in Sidney of Elizabeth Adam “wholly and completely artistic”. [1, p. 209]

In her “strong individuality” [1, p. 181] and outstanding talent, Elizabeth Adam was discovered still in her childhood by the secret security organs of those ethnical and national secret political organizations, which Zsigmond MÓRICZ, in his “Erdély-trilógia”, [Read approximately: 'erde:y 'trilo:giɔ.] [In the english language: Transylvania Trilogy.] metaphorically names mainly “wild beasts”, and the szekely [Note: The adjective of a specific part of the hungarian people living in Romania near the curvature of the Carpathians.] popular poetry “heavens”. [8, p. 203] In the interest of warding off the “danger” seen in her person and of stifling her person, they entrusted the hungarian poet in Romania Domokos SZILÁGYI [Read approximately: 'domokɔf 'sila:gyi.] with introducing in his poetry their anti-humanist “witch” [9] and anti-progressive “forced alighting” [10] ideologies, they diffused them widely, as well as applied it to the person and life of Elizabeth Adam. This she “painfully felt”. [1, p. 134]

In her persecution and utilization, Elizabeth Adam was brought by the hungarian ethnical “wild beast” in “Transylvania” [Note: At present, the word “Transylvania” has several meanings, and it partly serves the purposes of the great-hungarian and the great-romanian national imperialism. For this reason, i logically consider it as being more correct the use of the word “Romania”.] into a unilateral informational relation with my person, in the course of her entire life it handed over to her information about me with certain hungarian national secret political purposes, wording metaphorically she was my “guardian angel”, about which i did not know anything. [Note: See the point entitled “My Elizabeth Adam” of my book entitled “National Conspirations for Stifling Elizabeth Adam As a Terrestrial Extraterrestrial Historical Personality” to be published in 2019.] I discovered Elizabeth Adam as a target person of national secret political persecution only in january 2016, then i began dealing with her case, then in april 2016 i became conscious of her “guardian-angel” function towards me and also her coded metamessages [Note: By “metamessage”, i understand the message which Elizabeth Adam formulates and sends not about her art, but with her art about herself or in connection with herself.] sent through me to the publicity of “our days”. [1, p. 152]

Elizabeth Adam's reaction to the national secret political persecution was that, in conformity with the possibilities provided by the poetry and popular poetry, as well as the mórícist texts "grown to her heart", [1, p. 152] she partly codedly comprised in the get-ups of her individual reciting evenings her information comprisable in them in connection with her national secret political persecution, for evidences relative to the existence and actions of the ethnical and the national "wild beasts". Therefore, with her individual reciting evenings Elizabeth Adam "shows" [7] not only the respective elements of the poetry and popular poetry, as well as of the prose of Zsigmond MÓRICZ, not only her own political-ideological spirituality, but also some attitudes and deeds relative to her of the respective ethnical and national "wild beasts". While her ideological metamessages could be heard by all as such, practically probably only i had a chance for the discovery of her metamessages relative to my person. For this reason, "naturally she could not make a statement about what and how much she had managed to carry into effect from this task undertaken daringly." [1, p. 153]

To the information relative to the national secret political persecution of Elizabeth Adam there belong her metamessages relative to my person. With the purpose of making them more exact, she occasionally coded my name, mainly with the code name "is", [Read approximately: iʃ.] [In the english language: also, as well.] which she originated from the first two letters of my first name István. [Read approximately: 'iʃtva:n.] But she did not restrict herself to giving my first name, where she could, she hiddenly introduced in the text my full name.

Elizabeth Adam was secretly persecuted by virtue of her birth by the hungarian ethnical "wild beast" in Romania, and by virtue of her citizenship by the romanian national "wild beast" with observation, experimenting, influencing, utilization, hindrance, and maybe last but not least with psychical violence. However, naturally, the ethnical and the national "wild beasts" are not specialties of the romanian imperialist national state, they must exist in the framework of every ethnic group and nation. Because they act in secret and masked, they remain imperceptible for the great masses of the humans, and only on a level resembling the activity level of Elizabeth Adam it can be obtained information about them. For this reason, the information relative to the hungarian ethnical "wild beast" in Romania and the romanian national "wild beast" are, in their generality, of universal value, and can contribute to the cognition of other ethnical and national "wild beasts", and to their neutralization in their harmful deeds.

In the course of her foreign tours, Elizabeth Adam administered her universal-nation making means to the public of other states as well. This naturally disturbed also the ethnical and national "wild beasts". For this reason, those "marginalized" [11] her likewise. This proves the universal value of her information relative to the existence and actions of the hungarian ethnical "wild beast" in Romania and of the romanian national "wild beast".

For Elizabeth Adam, progressivism, humanism and non-nationalism were not only political-ideological convictions. Her outstanding talent and the high level of her activity made it possible for her to perceive also the general human need for progressivism, humanism and non-nationalism.

In her international and multinational striving after professional self-assertion, Elizabeth Adam inevitably came up against the respective ethnical and national "wild beasts", with special regard to that by virtue of the nature of her profession she entered into relation with thousands of humans, and so she was an important factor forming social consciousness. Because of the progressive, humanist and non-nationalist political-ideological contents of her art, her activity was hindered, and it was made possible only in the measure in which it was in the interest of a ethnical or national "wild beast" or the other. In this way, she became conscious of that the original cause of her professional hindrance was nationalism, of which main source was the imperialist national state and the national "wild beast" using and parasitizing it.

For the embodyers of the hungarian nationalism, the main problem was that she was not a "hungarian", but a "human", and for those of the romanian and the english nationalism that she would not be a

“romanian” and, respectively, an “english”, but would remain a “hungarian”. For this reason, in vain attained she between 1974 and 1982 with her individual reciting evenings of hungarian language successes of criticism, press and public at home and abroad, after her individual reciting evening entitled “A nap árnyéka” (The Shadow of the Sun) of 1980 she could already never again come on the stage with a new individual reciting evening of hungarian language. In vain was she “named Elisabeta [Read approximately: elisa' betɒ.] in the letters to the Ceaușescu’s”, [Read approximately: tʃɒu 'jesku.] [12] in vain she permitted the roumanization of her name in connection with her romanian films, she received in them for the most part “poorish secondary roles” [1, p. 130] insignificant as compared to her aptitudes, then in 1982 also her film career was for the most part “annihilated”. [1, p. 130] In vain she “acted in front of specialists in Hollywood” [1, p. 162] in 1982, then toured in the english language in Great Britain in 1987, [11] she was not admitted durably to the english dramatic art. In vain accepted she from 1982 the acting on the stage of the Căminul Flacăra [Read approximately: tʃe 'nɒklul 'flɒkɒrɒ.] [In the english language: The Flame Circle.] in the romanian language, [13] in 1985 also her Căminul-Flacăra (Flame-Circle) career was “annihilated”. [1, p. 130] Then the romanian national “wild beast” manipulating the Ceaușescu regime would have “annihilated” also the hungarian acting if there had been left time and a means for it. And the hungarian nationalism, strengthening in 1989, completely and definitively removed Elizabeth Adam from the stage on the hungarian language territory.

Elizabeth Adam was not and could not be so special that the imperialist nationalism and the imperialist national state influenced, determined, or “annihilated” [1, p. 130] only her professional life. Imperialist nationalism and imperialist national state can be or are harmful to the self-assertion of all the human individuals, only that the touched persons do not perceive it or make it conscious. This is why Elizabeth Adam stressed the necessity of attaining the ideological human existence and of developing the “human consciousness”, [14, minute 18] because only on this basis can be terminated the anti-humanist nationalism and imperialist national state, can be carried into effect “the love-making of humans and peoples”, [3] and can be brought into existence such a state above nations, which guarantees for its citizens a self-assertion devoid of political and language obstacles, as a motive power of social progress.

In my writing, i generally strive to duly motivate my statements, and underlie them with facts. At the same time, i do not ponder over whether my statements can be valuated as hypotheses or facts, as that is naturally done by readers, and after all they decide it. For this reason, i regularly put aside the words “presumed” and “presumably”, in my this relation exceedingly objective, scientific and moderate, which otherwise regularly would not express my individual consciousness, because as an integral part of the case of Elizabeth Adam, and as a person having experienced the personal national secret policies relative to my person of the respective national secret political organizations, an important part of my statements are convictions, almost facts for me. Naturally, generally it is practically impossible to comprise in a book, and especially in this book all the cognitive factors, which contributed to the coming into being of these convictions, in the reader the most accurate and complete knowledge can form after reading all my relating books.

At the translation of the verse quotations, i considered it primary the exact maintenance of the contents, therefore the translation can be regarded as being word for word.

A necessary consequence of writing this book — as of all my writings — is that it activates the “nation-defending” instincts of the ethnical and the national “wild beasts” against the individuals qualified by them as “dangerous”, from the contents snatched by secret-service means, then come to their knowledge by the publication they have my characteristic words sorted out, have them spread in the mass-media with the purpose of fading my individuality, have them creamed off of them all those new scientific elements and relations which not evidently originate from me, in each case separately and occasionally they transmit them to their national secret political agents with the task that as national “apes”

plagiarize them, introduce them in their activities so that they solve the sham conflicts so created by them not in the civil society, but on the basis of the principle “fasten your own filth on your enemy”, already proved good in their sordid political circles, they could have me accused officially with plagiarism, in order that by so doing they could throw against me and my writings their most powerful means, the imperialist national state, they could hinder my publication activity, nationalize my writings, transfer them into national property with having their national chosen made their way, they could take over control of them, and they could create for me at most their anti-humanist national status of individual “ape”, because among others this is what they reserve for me as author, because, according to their secret “nation-defending” policy, from the being homogenized by them of the “nation” there may rise lastingly only the individuals of nationalist spirituality, picked out by them, as national stars, no one else — as far as this is up to them. As, after all, even Elizabeth Adam was faded into the popular art, then into society with “forced alighting” [10] because of her progressive, humanist and non-nationalist spirituality.

It is a characteristic of the Elizabeth Adam subject that through the “anti-nation and anti-national-state” character of her spirituality and its wide international diffusion, several national “wild beasts” are not only interested, but also directly touched in it, so even the remote australian english national “wild beast”. For this reason, certainly even on the english language territory generally considered to be of a liberal spirituality, good-faith Elizabeth Adam publications are qualified by the english national “wild beasts” as “dangerous”, namely to be attacked. But, naturally, the most touched and motivated in this matter is the hungarian national “wild beast”. Accordingly, in connection with my Elizabeth Adam writings, it raised my qualification from the level “veszélyes” [Read approximately: 'vese:yef.] [In the english language: dangerous.] to the one „veszedelmes”. [Read approximately: 'vesedelme.] [In the english language: dangerous.] [Note: The hungarian language has these two words to denote dangerous characters of different degree.] At the same time, with this it hiddenly also expresses its planned “nation-defending” reaction: [veszedelmes → veszedel → vesz + e + d + el → vesz (hungarian) + e (hungarian) + dă (romanian) + el (romanian) = takes + this + gives + he → take + this + give + you, namely: “Up to this time, i have not accused you, but in connection with your Elizabeth Adam publications i will accuse you with plagiarism. You shall pay for me for your having ventured to enter into this subject!”

1. The making of the universal-nation making means

Naturally, the universal-nation making means of Elizabeth Adam was born in her head, there it came to making on the spiritual level. But as such it could be a means only for her. Further, it is very difficult to reconstruct the spiritual processes, which yielded those in her mind. For this reason, by the word “making” i mean giving the universal-nation making means an objectified, material form accessible also to others — as manuscript, theater program or long-play gramophone disk.

It can be affirmed as a hypothesis that particularly after the anti-Elizabeth Adam national secret propaganda published around 1967 the verse entitled “Boszorkány” [Read approximately: 'bosorka:ny.] [In the english language: Witch.] of Domokos SZILÁGYI, [9] in the “István SZENTGYÖRGYI” [Read approximately: 'iftva:n 'sentgyørgyi.] Academy of Dramatic Art [In the hungarian language: Szentgyörgyi István Színművészeti Intézet.] [In the romanian language: Institutul de Artă Teatrală „István SZENTGYÖRGYI”.] in Marosvásárhely (Târgu Mureş) there were applied to Elizabeth Adam the “witch” status and policy. Under this political-ideological influence exerted through lyric poetry, in justifying and exercising their anti-humanist nationalism towards her, her student mates and instructors regarded her as “witch”, “marginalized” [11] her, then “she was left, she was parted company with the best friends as well”. [15] [16]

Mainly in the works of Zsigmond MÓRICZ, Elizabeth Adam recognized her own progressivism, humanism and non-nationalism, for which reason those “grew to her heart”. [1, p. 152] She decided that for counter-balancing, neutralizing and eliminating the anti-humanist “witch” [9] ideology she would introduce in her art through the “wonderful Móricz text”, [1, p. 153] and with them would profess her progressivism, humanism and non-nationalism.

Taking into account that “the work of the artist is ephemeral, for the future there remains from it only what is recorded by the press”, [1, p. 154] Elizabeth Adam decided that — besides her progressivism, humanism and non-nationalism as her universal ideology — she would transmit to the posterity also her information in connection with her persecution for evidences relative to the existence and actions of the ethnical and the national “wild beasts” by introducing them in her art — because under the hard circumstances of the national-communist political regime, as well as of her personal control and hindrance she could hardly “eradiate” [1, p. 164] them — with the purpose that with their future “eradiating” other “wild roses” should not have been “marginalized” [11] by the ethnical and the national “wild beasts” any more. Just like for her universal ideology, also for introducing her persecution consciousness partly as her “foreign linguistic elements” [1, p. 149] in her art she considered the prose of Zsigmond MÓRICZ the most suitable. Accordingly, in 1982 she reveals in connection with her individual reciting evening entitled “A nap árnyéka” (The Shadow of the Sun): “This is the most complex role, in this it was managed to tell the most about the world and its problems.” [1, p. 164] [Note: Elizabeth Adam defends the redactor-writer prestige of Győző HAJDU, when not using the first person singular.] Naturally, as a universal ideologist and a person persecuted and utilized by ethnical and national “wild beasts” existing and acting in all the states of the world, into the word “world” Elizabeth Adam meant also herself.

Elizabeth Adam “could express herself the most complexly in the one-person genre of the dramatic art, [1, p. 167] in this she could bring to the surface the most of herself”, [1, p. 168] which at the same time “ensured for her the possibility of a permanent development.” [1, p. 164] For this reason, she planned in advance her individual reciting evenings of hungarian language as her “children” [1, p. 164] in such a manner that in the metamessage “addressed to our days” [1, p. 152] re-composable with their titles — namely, “Harangtisztán” (Bell-Clearly) (1974), “Rejtelmek ha zengenek” (Puzzles If They Resound) (1976), “Vadrózsák” (Wild Roses) (1978) and “A nap árnyéka” (The Shadow of the Sun) (1980)

[17] — she “showed” [7] the content and purpose of the “task” [1, p. 153] of her life: “The puzzles of the shadow of the sun, namely of mine, Bell-Clearly resound for the wild roses.” Which decoded: “I hid my metamessages in my art in order that they, having come to the open, prevent the marginalization of other humans.” After all, Elizabeth Adam attained her purpose, because “the profession had kept so much from her work already”, [1, p. 155] {Note: According to her coding, by “already” [In the hungarian language: máris.] Elizabeth Adam means “already for István”, namely for me. See the point entitled “The contents of the universal-nation making means”.} as made it possible for me to write my books relative to Elizabeth Adam.

Consequently, the “dream”, [1, p. 155] plan and redactor-writer activity of Elizabeth Adam relative to her individual reciting evenings could be born already around 1968, when she was a university student.

With the lyrical texts drawn into her individual reciting evenings entitled “Harangtisztán” (Bell-Clearly) of 1974 and “Rejtelmek ha zengenek” (Puzzles If They Resound) of 1976, Elizabeth Adam communicates both her political-ideological principles, and some of her persecution information. In the internet archives of the hungarian section of the Marosvásárhely (Târgu Mureș) National Theater, the name of the redactor of the get-ups of her these two individual reciting evenings is not indicated, which can be interpreted so that they were redacted by Elizabeth Adam herself:

The screenshot shows a web browser window with the URL www.nemzetiszhaz.ro/arhiva-teatruhui-hu/evadok/mar. The page title is "Harangtisztán: Nemzeti Színház Marosvásárhely - Mozilla Firefox". The browser tabs show "Marosvásárhelyi Á...", "1973/1974-es év...", "Harangtisztán: Ne...", and "Magyar Színház...".

The website has a yellow header with a navigation menu: **HÍREK**, **ELŐADÁSOK**, **TÁRSULAT**, **BÉRLETEK**, **A SZÍNHÁZ**, **KAPCSOLAT**. There is also a search bar with the text "Keresés..." and a Facebook icon.

The main content area shows the path: **Home » Évadok » Marosvásárhelyi Állami Színház: 1961-1978 » 1973/1974-es évad » Harangtisztán**. Below this is a section titled **SZÍNHÁZI EMLÉKEZET** with a list of events:

- Évadok**
 - Marosvásárhelyi Székely Színház 1946-1961
 - Marosvásárhelyi Állami Színház: 1961-1978
 - Marosvásárhelyi Nemzeti Színház: 1978 -
 - In Memoriam
 - Szabó Duci
 - Tompai Miklós

The main title **HARANGTISZTÁN** is displayed in large blue letters. Below it, the text reads: ***** HARANGTISZTÁN**, **Bemutató: 1974.V.26.**, **Diszlet-jelmez: Tamás Anna**, and **Előadó: Ádám Erzsébet**.

On the right side, there is a **HAVI MŰSOR** (Monthly Program) calendar for January 2016. The calendar shows dates from 01 to 31, with some dates highlighted in yellow and others in blue. A "Take Screens" button is visible at the bottom right.

Menu Pi... Tue, 26 Jan 2016, 14:12:41 EET

Rejtelmek ha zengenek: Nemzeti Színház Marosvásárhely - Mozilla Firefox

Marosvásárhelyi Á... x 1975/1976-os év... x Rejtelmek ha zen... x MAGYAR SZÍNHÁZ... x +

www.nemzetiszhaz.ro/arhiva-teatrului-hu/evadok/mar zegi Margit lemez

Search Szo... Diver... Account...

Home » Évadok » Marosvásárhelyi Állami Színház: 1961-1978 » 1975/1976-os évad » Rejtelmek ha zengenek

SZÍNHÁZI EMLÉKEZET

Évadok

Marosvásárhelyi Székely Színház 1946-1961

Marosvásárhelyi Állami Színház: 1961-1978

Marosvásárhelyi Nemzeti Színház: 1978 -

In Memoriam

Szabó Duci

Tompai Miklós

Szabó Ottó

Illyés Kinga

Jenei Ottó

Hunyadi András

In memoriam 2015

REJTELMEK HA ZENGENEK

REJTELMEK HA ZENGENEK

-összeállítás József Attila szerelmes verseiből és leveleiből-

Bemutató: 1976. VI. 11.

Rendező: Anatól Constantin

Színpadkép: Tamás Anna

Zenéjét szerezte: Sárossy Endre

Előadó: Ádám Erzsébet

HAVI MŰSOR

Január - 2016

						01	02
03	04	05	06	07	08	09	
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17	18	19	20	21	22	23	
24	25	26	27	28	29	30	
31							

PROGRAM

E-mail cím:

Postafiókámba szeretném:

☒ Mindkét társulat hírlevelét

Take Screens

In 1977, Kaláka Records in New York, United States of America, published her long-play gramophone disk made of her these first two individual reciting evenings with the title “Harangtisztán” (Bell-Clearly), of which metadata correspond to the above data of theater archives. [15] The enterprise Elected in Bucharest (București), Romania, began to publish the long-play gramophone disks of Elizabeth Adam only after this, in 1978, with the one entitled “Rejtelmek ha zengenek” (Puzzles If They Resound), according to the cover of which “the get-up was redacted by: Győző HAJDU”. [14] On the basis of this, it can be supposed that just this was the purpose of the publication in Romania, with this there was asserted the conception of the anti-Elizabeth Adam romanian national secret political propaganda that: “The redactor of the get-ups of the individual reciting evenings of Elizabeth Adam is Győző HAJDU.” This hypothesis is corroborated by the fact that after 1977 there began following this new national secret political line also the archives of the Marosvásárhely (Târgu Mureș) National Theater, according to which the redactor of the get-up of the individual reciting evening of Elizabeth Adam entitled “Vadrózsák” (Wild Roses) of 1978 is also Győző HAJDU:

Menu

Vadrózsák: Nemzeti Színház Marosvásárhely - Mozilla Firefox

Marosvásárhelyi Á... x 1977/1978-as év... x Vadrózsák: Nemz... x +

www.nemzetisinhaz.ro/arhiva-teatrului-hu/evadok/mar

hajdú győző

Search Sotar Diverse Accounts

Home » Evadok » Marosvásárhelyi Állami Színház: 1961-1978 » 1977/1978-as évad » vadrózsák

SZÍNHÁZI EMLÉKEZET

Évadok

- Marosvásárhelyi Székely Színház 1946-1961
- Marosvásárhelyi Állami Színház: 1961-1978
- Marosvásárhelyi Nemzeti Színház: 1978 -
- In Memoriam
- Szabó Duci
- Tompai Miklós
- Szabó Ottó
- Illyés Kinga
- Jenei Ottó
- Hunyadi András
- In memoriam 2015
- In memoriam 2014

VADRÓZSÁK

VADRÓZSÁK

- székely népköltészet -

Bemutató: 1978. III. 4.

A műsort szerkesztette: Hajdu Győző

Rendező: Hunyadi András

Színpadkép: Tamás Anna

Zene: Barozda együttes: Bokor Imre, Pávai István, Simó József

Előadja: Ádám Erzsébet

HAVI MŰSOR

Január - 2016

01	02
03	04
05	06
07	08
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PROGRAM

E-mail cím:

Postaládámba szeretném:

☒ Mindkét társulat hírlevelét

Take Screens

In the popular-poetry collection of János KRIZA [Read approximately: 'ya:nof 'krizɔ.] entitled “Vadrózsák” (Wild Roses), Elizabeth Adam did not find texts expressing her progressive, humanist and non-nationalist ideology, she found it suitable only for a — partial — presentation of her national secret political persecution, and for a communication with her national secret political persecutors. Namely, with her purposefully selected “wild roses”, [18] she informs mainly about her own wild-rose status connected with my person, her sentimental “marginalization”, [11] namely about that in her general “marginalization” she was “forbidden” [18, minute 4] also my person to whom she became attached spiritually. Although, on the cover of her long-play gramophone disk entitled “Vadrózsák” (Wild Roses) of 1979 there is indicated that “the selection and the redaction” [19] was performed by Győző HAJDU, and publicly also Elizabeth Adam herself states in her interview accorded on 8 march 1984 to the Maros county daily of hungarian language Vörös Zászló [Read approximately: 'vərɛʃ 'za:slo:] [In the english language: Red Flag.] that: “my programs are written and redacted by Győző HAJDU”, [1, p. 169] the examination of the contents of the gramophone disk confutes these: the “wild roses” performed by Elizabeth Adam can be regularly interpreted on her person, they follow a coherent train of thoughts, and there are among them such that can be interpreted on the person of Győző HAJDU, negatively, and which therefore could not be “selected” by Győző HAJDU. In addition, with selecting her Anna BÁTHORY song from the Kriza collection for her individual reciting evening entitled “A nap árnyéka” (The Shadow of the Sun) — of which, according to the signs, Győző HAJDU did not know — Elizabeth Adam gives evidence of a thorough knowledge of that. Further, the redaction regularly includes the selection, the reason why the mentioning of the word “selection” refers to much rather the endeavor directed to the creation of the appearance that Elizabeth Adam has nothing to do with the texts interpretable on her and disturbing for the national secret political organizations. Otherwise, Elizabeth Adam herself also confutes her above statement with her interview appeared in may 1983 in

the country-wide daily of hungarian language Előre [Read approximately: 'elə:re.] [In the english language: Forward.] in Bucharest (București): “I could satisfy my self-expression demands most complexly with the podium genre, I could express the say being latent in me with this genre”. [1, p. 167]

Consequently, the information relative to the quality of Győző HAJDU of redactor of the get-ups of the individual reciting evenings of Elizabeth Adam entitled “Harangtisztán” (Bell-Clearly), “Rejtelmek ha zengenek” (Puzzles If They Resound) and “Vadrózsák” (Wild Roses) cannot be considered as being genuine, they constitute elements of the anti-Elizabeth Adam romanian national secret political propaganda.

In the relation of her individual reciting evening entitled “A nap árnyéka” (The Shadow of the Sun), for Elizabeth Adam, “for the woman, it was the most difficult to bring into existence the character of Gábor BETHLEN, [Read approximately: 'ga:bor 'betlen.] {Note: The prince of Transylvania as a political formation between 1613 and 1629. [1, p. 131]} She worked a lot on it, she read much, studied his thoughts, philosophy, in order to be able to grasp and radiate him from inside, his inner being.” [1, p. 164] But at the same time, in redacting and writing the monodrama, she does not put aside, but calls in the redactor-writer aptitudes and the proficiency in the Zsigmond MÓRICZ subject of the Móricz-enthusiast [1, p. 7] Győző HAJDU, with which she not only defends, but also increases the professional and political prestige of Győző HAJDU, as well as also interests him in staging and diffusing the monodrama, namely in that he as a member of the nomenclature of the “totalitarian regime” [1, p. 8] granted her political “devilish aid”. [9] On his part, Győző HAJDU, having respect for the interests of Elizabeth Adam relative to the monodrama, allowed her to take part in its making, to be in fact its fellow-author, he only stipulated the condition that in defense and increase of his redactor-writer prestige she ceded to him the exclusiveness of the copyright on the level of publicity. Accordingly, Elizabeth Adam reveals with her interview appeared in the daily Előre on 26 december 1982: “Győző HAJDU is the author, redactor of the text of my individual reciting evening”, [1, p. 163] but, relative to the one hundredth performance of the individual reciting evening, she immediately refers to also her own redactor-writer activity: “The public shall not see the same as it could see in the first performances, as in the course of the performances the play became more immersed, it was managed to explore, undo further and further profundities of the text.” [1, p. 163] It is characteristic that with the purpose of increasing the accuracy of her message Elizabeth Adam does not use this time the first person plural as compared to her earlier statement that: “we carried into effect this program in common with my husband.” [1, p. 163] But at the same time, in defense of the prestige of Győző HAJDU, she avoids the use of the first person singular as well.

The quality of Elizabeth Adam of fellow-author of the monodrama entitled “A nap árnyéka” (The Shadow of the Sun) is corroborated by that, with her interview of may 1983 given to Előre, in connection with the “reformulation” [1, p. 166] of the get-up of her individual reciting evening entitled “Rejtelmek ha zengenek” (Puzzles If They Resound) of 1976, “redacted from the love-verses and -letters of Attila JÓZSEF”, [Read approximately: 'ɒtilɒ 'yo:ʒef.] [14] nominally also by Győző HAJDU, she already pays no regard to the redactor prestige of Győző HAJDU, probably because in relation to the “favorite poet” [1, p. 166] of Elizabeth Adam he was not animated by professional ambitions: “That why did i feel the need of the reformulation? Because there occurred to me a new, more tinged, more contential [Note: By the adjective “contential” i mean “rich in content”.] message about it. To the spirit of Attila JÓZSEF, i have maybe rather found the key, than at the time of my first cast.” [1, p. 166]

On the other hand, Győző HAJDU “was so much bewitched [Note: The hungarian equivalent of the word “bewitch” means also “fascinate”. Certainly, Győző HAJDU publicly used it in the last, and secretly in the first meaning.] by the writing art of Zsigmond MÓRICZ already in the benches of the gymnasium {Note: In the second half of the decade 1940. [6]} that from year to year he took out again

and again the ‘Erdély-trilógia’ (Transylvania Trilogy), then a whole series of the works and the collection editions of the letters of the writer, and this was how it was born in him the thought: To set before the public in a monodrama, a podium play the character of the Prince, and besides him Zsuzsanna KÁROLYI [Read approximately: 'ʒuʒɔnnɔ 'ka:royi.] and Anna BÁTHORY.” [Read approximately: 'ɔnnɔ 'ba:tori.] [Note: The wife and, respectively, the mistress of the Prince.] [1, p. 25] Győző HAJDU does not communicate why this alleged thought “was born in him” just in the around five years following his marriage with Elizabeth Adam, and not in the around 20 years preceding it. If it is true that “the 400th anniversary of the birth of Gábor BETHLEN and the Zsigmond MÓRICZ centenary provided occasion for getting up the monodrama”, [3] then he should have mentioned this in his above allegation. Neither communicates Győző HAJDU that, with carrying through his “courageous determination” [1, p. 173] according to the romanian poet in Romania Adrian PĂUNESCU, [Read approximately: ʌdri ʌn pəu 'nesku.] why he risked his career, moreover, also his mere physical existence, braving not only the Ceaușescu regime, not only the romanian communism as well, but also the fundamental ideas of the existing romanian national state, because “previous to that, throughout more than 30 years, the name of Gábor BETHLEN could practically not be written down in newspapers, and the epoch of the Transylvanian Principality rated as one of the most interdicted historical subjects in the years of the dictatorship of the totalitarian regime.” [1, p. 130] Further, Győző HAJDU does not give away either why it was better for him to in a monodrama represent three persons, than to in a drama represent many persons, as the latter variant would have been a much “worthier saluting” [3] before Gábor BETHLEN and Zsigmond MÓRICZ, and it would have ensured for him much greater redactor-writer self-assertion possibilities. That in reality he wrote the monodrama to the order of Elizabeth Adam, is visible also from his self-maskingly generalizing statements evidently referring to her that “he redacted on a womanly voice this monodrama”, which “he considers accomplishable on a high artistic level in an individual podium performance of an artist”. [1, p. 150]

The word-group “whole series”, [1, p. 25] having it printed on paper by Győző HAJDU in 2009 in his book of hungarian language entitled “Az én Móricz Zsigmondom és az Ő Bethlen Gábora” [Read approximately: ɔz e:n 'mo:rits 'zigmondom e:f ɔz ə: 'betlen 'ga:boro.] [In the english language: My Zsigmond MÓRICZ and His Gábor BETHLEN.] — of which “priority” is probably his, as he used it already in 1977 in the literary periodical of hungarian language gaz Szó [Read approximately: 'igɔz so:.] [In the english language: True Word.] [1, p. 18] — can be read also in the confession published on the cover of the long-play gramophone disk of hungarian language of Elizabeth Adam published in 1983, [1, p. 165] entitled “Szerelem, szerelem ...”, [Read approximately: 'serelem.] [In the english language: Love, Love —.] so that “my reciting evenings were received by the public enthusiastically at home, and at the foreign tours, in a whole series of countries as well.” [7] In this, she has hidden her message “addressed to our days” [1, p. 152] that they “endeavored to push her life in the tomb” [3] not only on the hungarian and the romanian, but also on the english language territories with that there was not ensured for her a role: whole series → series = șir (romanian) → sír (hungarian) = tomb → whole tomb, namely puzzled out: “For my life, the whole english language territory is a tomb.” Further, the “bewitchment” [1, p. 25] was a fictive, conceptional aptitude of Elizabeth Adam, which was widely asserted through the press by the anti-Elizabeth Adam national secret political propaganda, for a programming of the conception according to which Elizabeth Adam had no outstanding professional performance and aptitude, for a preparation for her professional “annihilation”, [1, p. 130] for a justification, among others, of that she did not receive a role on the english language territory either. All these constitute parts of the endeavor of identification with Elizabeth Adam, which can be observed at Győző HAJDU, and which create the appearance that Elizabeth Adam imitated Győző HAJDU and Zsigmond MÓRICZ. On its part, this endeavor is in keeping with the endeavors directed to fading and falsifying

the “strong individuality”, [1, p. 181] personality and spirituality of Elizabeth Adam, which refer to the existence and actions of the respective ethnical and national secret political organizations. Hence, with induction — and on the basis of the mentioned arguments — the above allegation of Győző HAJDU relative to the making of the monodrama entitled “A nap árnyéka” (The Shadow of the Sun) can be wholly and completely construed also to Elizabeth Adam: “the works of Móricz ‘grew to her heart’ [1, p. 152] already in the benches of the gymnasium {Note: In the second half of the decade 1960. [6]} that from year to year she took out again and again the ‘Erdély-trilógia’ (Transylvania Trilogy), then a whole series of the works and the collection editions of the letters of the writer, and this was how in her university student years there was born in her the thought: To set before the public in a monodrama, a podium play the character of the Prince, and besides him Zsuzsanna KÁROLYI and Anna BÁTHORY.” [1, p. 25] {Note: The works of Zsigmond MÓRICZ “grew to the heart” of Elizabeth Adam, and not “bewitched” her, because in them she discovered her own spirituality. Therefore, in the service of the anti-Elizabeth Adam national secret political propaganda, with the notion “bewitch” Győző HAJDU programs also that the basis of the relation of Elizabeth Adam with the spirituality of Zsigmond MÓRICZ is the “bewitchment” of his “writing art” [1, p. 25] and not a spiritual commonness, namely, after all that she does not possess a progressive, humanist and non-nationalist universal ideology. Otherwise, this falsification procedure is in principle confuted in advance by Elizabeth Adam in her individual reciting evening entitled “Harangtisztán” (Bell-Clearly) of 1974 with the words of the poet Aladár LÁSZLÓFFY: [Read approximately: 'ɔlɒdɑ:r 'la:slo:fi.] “Show me the poets you read, and i will tell who you are.” [15] [56]}

The professional interest of Győző HAJDU was that particularly under the circumstance of the “irresistible attraction” [1, p. 7] of Zsigmond MÓRICZ he wrote up in a drama and comprehensively the principality of Gábor BETHLEN on the basis of the works of Zsigmond MÓRICZ as his “editorial bible”. [1, p. 12] On the contrary, he wrote up in the favorite genre of Elizabeth Adam, “in a monodrama, a podium play” [1, p. 12] on the whole three persons, he “set before the public the character of the Prince, and besides him Zsuzsanna KÁROLYI and Anna BÁTHORY”, [1, p. 25] namely just those persons, of whose Móriczist characters Elizabeth Adam needed for a dramatic-artistic formulation and publication of her universal-nation making means.

Therefore, Győző HAJDU does not make reference to Elizabeth Adam there either, where her role in the making of the monodrama is evident. He recognizes her merits only in its diffusion, what otherwise cannot be denied: “It is my moral and writer obligation to tell everyone: my Monodrama became successful from the determined, peerlessly brave and exemplary, persevering creative work of the dramatic artist Elizabeth Adam, my consort. [1, p. 25] He who has eyes for seeing, ears for hearing, heart for feeling, that can know that what the monodrama is in reality all about, and in 1980 why i considered it important that in the ‘mask’ of the Móricz texts, hiding behind the confession of Móricz, to tell what could not be directly told in publicism.” [1, p. 24]

In this way, ostentatiously recognizing and stressing only the dramatic-artist quality of Elizabeth Adam, [Note: In relation of my person as well, the ethnical and the national secret political organizations strive after letting me assert myself at most in only one special field, in order that by this means they can present me as a “specialist”, and that they “annihilate”, [1, p. 130] fade or usurp the results of my multidisciplinary activity.] Győző HAJDU endeavors to completely possess himself from his “consort” [1, p. 25] of the monodrama, the method of metamessaging, as well as the metamessages of Elizabeth Adam with that around 2009 — therefore, when long since he had not to fear the retortions neither of the Ceaușescu regime, nor of the Iliescu regime [Read approximately: ili 'esku.] — he does not communicate his alleged hidden say, but for a puzzle he leaves it to the puzzling inclination and capacity of the humans. Otherwise, Elizabeth Adam expressed her “message comprised in the Móricz text” [1, p. 153] already in 1995 in writing: “by what means in the most hard-pressed situation as well one has to

and may act with honor, in a constructive manner in the interest of preserving our human dignity, national identity, so struggle for our fundamental human rights that by so doing we should not violate the rights of anyone, we should not hurt anyone”; [1, p. 153] or wording succinctly and generally: “Keep your nationality within your humanity, o human.” and construed to Elizabeth Adam: “In the action and struggling in the interest of preserving the human dignity and national identity of the hard-pressed hungarians in Romania, there is no need of offending my human dignity, pressing me with violating my working right not in a constructive manner, and with hurting me not with honor.” Therefore, this may be the message only of Elizabeth Adam, as during the Ceaușescu regime only her working “right was violated”, only she was “hurt” psychically.

Győző HAJDU does not make his allegations in the interest of Elizabeth Adam, with them he endeavors to fade her into himself, to make her “invisible in his glory”, [1, 132. o.] to hide, “embezzle” [1, p. 10] her real being on the level of the appearance, and those fit in the personal national secret policy of fading and falsifying the “strong individuality”, [1, p. 181] personality and spirituality of Elizabeth Adam. [Note: See my book entitled “National Conspirations for Stifling Elizabeth Adam As a Terrestrial Extraterrestrial Historical Personality” to be published in 2019.] Namely — among others — if she had only diffused the monodrama, if she were only a simple, neutral and indifferent representer of Zsigmond MÓRICZ, she would not “show herself” [7] with the mórícizist texts, albeit in numerous cases she gave evidence of that she strove after “showing also herself” with the poets and writers represented by her, moreover, in consequence of her national secret political persecution her primary purpose is to “show herself” with her art. Already on the basis of this, it can be supposed that Győző HAJDU too was a partaker in the firstly hungarian and romanian ethnical and national conspirations destined for stifling and “annihilating” [1, p. 130] the “strong individuality”, [1, p. 181] personality and spirituality of Elizabeth Adam.

Consequently, the question is not whether or not Elizabeth Adam is the fellow-author of the monodrama entitled “A nap árnyéka” (The Shadow of the Sun), formally of Győző HAJDU, but what kind of and what a great role Elizabeth Adam played in its making. On the basis of my research and reflection until now, the conception has developed in me that Győző HAJDU accomplished the redacting and writing of an overwhelming part of the prose of the monodrama, while Elizabeth Adam is the conceiver of the monodrama, she redacted and wrote and built in it her two songs and some short prosaic passages connected with them, and in a certain measure she influenced, determined and directed the redacting and writing of Győző HAJDU. Naturally, in regard of the performed texts, Elizabeth Adam was sovereign. However, she did not deviate essentially from the text of the monodrama, she only from time to time, in some places and occasionally added to it or took away from it shorter or longer passages, which refer just to that she was a determinant subject of making the monodrama.

The making of the universal-nation making means of Elizabeth Adam did not come to an end with redacting and writing the monodrama entitled “A nap árnyéka” (The Shadow of the Sun). Albeit she attained that it included her universal-nation making means, Győző HAJDU — certainly, in the secret political service of the hungarian ethnical “wild beast” in Romania — had introduced in the monodrama also such ideological elements, which contradict the universal-nation making means of Elizabeth Adam, endeavor to belie it. For this reason, Elizabeth Adam still needed her individual reciting evenings and her long-play gramophone disk, in order that in them taking away from the text of the monodrama the extraneous and harmful Hajduist ideological elements, she delimited herself of them, she “Bell-Clearly” [1, p. 180] “showed” [7] her universal-nation making means to the humans, as well as she added to the text of the monodrama her metamessages, which she had not been able or not wanted to had it comprised by Győző HAJDU in the monodrama, she enriched them by the means of accent and intonation, as well as with repeating she called attention to them.

The more than 100 individual reciting evenings entitled “A nap árnyéka” (The Shadow of the Sun) of

Elizabeth Adam were addressed to the then present, they vanished from her present, and with the vanishing of the memory of the public they shall vanish from the future as well, her individual-reciting-evening “work was ephemeral, for the future there has remained from it only what was recorded by the press”, [1, p. 154] and possibly the sound recordings and video shootings, which were possibly made of her individual reciting evenings. From among these, from the point of view of eternization, the gramophone disk has had a special importance, because it shall remain probably for ever.

The individual reciting evening entitled “A nap árnyéka” (The Shadow of the Sun) of Elizabeth Adam lasted around “seventy-five” [1, p. 157] minutes, while her long-play gramophone disk made of it is of around 50 minutes. [3] During listening it, from some sudden changes of the intonation, there are at times audible the cuttings from the tape of the tape recorder. At least one sign — which i shall treat in the following point — refers to that either this technical operation was accomplished by Elizabeth Adam herself, or it was directed by her. This is natural, as only she could be qualified to establish which parts of her individual reciting evening amounting together to around 15 minutes should come to removal so that it did not touch essentially the integrity of the gramophone-disk abridged version of the work. This operation, on the one hand, ensured for Elizabeth Adam to translate the entire contents relative to her universal-nation making means of her theater program to the gramophone disk, and, on the other hand, it gave her an occasion for introducing in her art some new elements of her universal-nation making means.

2. The contents of the universal-nation making means

The universal-nation making means of Elizabeth Adam is made up of two fundamental parts: the ideology and the information relative to the ethnical and the national secret political organizations, namely to the ethnical and the national “wild beasts”. She introduced these mainly in her individual reciting evenings, but some elements can be found in other parts of her art and in her “civil” [1, p. XXII] life as well.

2.1. In the individual reciting evening entitled “Harangtisztán” (Bell-Clearly)

I base the description of the contents of the part of the universal-nation-making means of Elizabeth Adam comprised in her individual reciting evening entitled “Harangtisztán” (Bell-Clearly) of 1974 on the texts of the pieces of poetry indicated on her long-play gramophone disk of the same title of 1977. [15] There constitute exceptions the verses entitled “Ó, költő, énekelj” [Read approximately: o: 'kəltə: 'e:nekely.] [In the english language: O, Poet, Sing.] of Ferenc SZEMPLÉR, [Read approximately: 'ferents 'semle:r.] and “Ballada a fáradt asszonyokról” [Read approximately: 'bɒllɒdɒ ɔ 'fa:rɒdt 'ɔs-szonyokro:l.] [In the english language: Ballad on the Tired Women.] of László KIRÁLY, [Read approximately: 'la:slo: 'kira:y.] which i did not find on the internet.

With her interview appeared in the number of july-august 1985 of the romanian-language periodical Teatrul, [Read approximately: 'teatrul.] [In the english language: The Theater.] Elizabeth Adam informs about that her individual reciting evening entitled “Harangtisztán” (Bell-Clearly) is “a micro-anthology from the works of romanian and hungarian poets in Romania.” [[21]] Accordingly, i could not draw into my this research the verses not recorded on the disk either.

2.1.1. Political-ideological elements

With this individual reciting evening, Elizabeth Adam pictures “the human fate bloody from the wounds pounded by the fist of the savage epoch” of nationalism, which in the Zsuzsanna KÁROLYI song of her individual reciting evening entitled “A nap árnyéka” (The Shadow of the Sun) she designated with the word-group “deadly destiny”. [3] Although “she saw the blood with dismayed eyes, she did not battle with the fate”, [5] but in her humanism and non-nationalism “she left” [20] the “ugly world” [16] of nationalism “as the antiquity did with Hannibal”, [20] she rose over it, and that “put this on her shoulder, like a great coat in the cool weather.” [20]

The romanian national “wild beast” screened this latter line of poetry with the film of Elizabeth Adam entitled “Am fost şaisprezece” [Read approximately: ʌm fost 'ʃʌysprezetʃe.] [In the english language: We Were Sixteen.] of 1979 with that, in the role of the romanian corporal of second world war, the actor Sebastian PAPAIANI [Read approximately: sebasti 'ʌn pʌpʌ' ɣʌni.] at the time of winter goes down from the storey of the house on the ground floor to Elizabeth Adam, where in the role of the civil prisoner she is staying together with a german non-commissioned officer, and puts a military greatcoat

on her shoulder. This scene corroborates the above interpretation of Elizabeth Adam's respective message with that in the romanian personal national secret political "annihilation" [1, p. 130] of her this spirituality and belief, for an alternative to the romanian nationalism allegorically presented as superior, he cynically and disparagingly programed the german nationalism to her: [22, minute 46]





On her humanist and non-nationalist height, Elizabeth Adam “did not break”, [20] and by so doing,

“if there is someone to whom, she has proved that she can last” [20] without nationalism as well. With her individual reciting evenings, she expresses her “dream for a new world”, [20] and heals the “wounds” [5] of humans, which so “become smooth dark scars”. [5] She considers that on a planet on which “world traverses collapse”, [5] also her individual reciting evenings will die some day, and “if she will not be, no one will know how many strange secrets her fate had.” [5] But she expresses her hope that “from the depth, in which her human-pain is living, there will bell-clearly reverberate and rise high” [5] her universal-nation-making means.

Elizabeth Adam “dreams the new world” [5] in a narrow sense not in the romanian national state enforcing romanian national imperialism, but in a “Transylvania, our mother” [23] of swiss spirituality, which gave us “the treasure of three peoples living here. This is how it entrusted itself to me among my brothers of other languages. It doused us in the baptismal water of the Maros, [Read approximately: 'mɔroʃ.] [In the romanian language: Mureș.] the Olt, [Read approximately: 'olt.] and the two Küküllős [Read approximately: 'kiküllə:.] [In the romanian language: Târnava.] in hungarian; in romanian the romanian, in german the saxon, for its children”. [23] She expresses this generally as the principle of “love-making of humans and peoples” [3] with her individual reciting evening entitled “A nap árnyéka” (The Shadow of the Sun).

Elizabeth Adam certainly saw the “new world” [5] in a wider sense in following the example of Switzerland, which asserts the fraternity of peoples at the level of state organization as well. She expresses this with the words of Domokos SZILÁGYI as follows: “i wish you also the happy, naked, weightless holidays of lovers, o world.” [24]

With the verse entitled “A hang” [Read approximately: ɔ hɒŋg.] [In the english language: The Voice.] of Aladár LÁSZLÓFFY, Elizabeth Adam communicates that the above political-ideological principles are hers as well, that she not only mediates the poets, but with them she “shows herself” [7] as well, that she performs the get-up of not another person, but it was redacted by her herself, with it she “shows the poets, whom she reads”, [56] in order to “say who she is”. [56]

2.1.2. National secret political information

To that, Elizabeth Adam chose for the title of her this individual reciting evening the word “harangtisztán” (bell-clearly) of the verse entitled “Vallomás” [Read approximately: 'vɔlloma:f.] [In the english language: Confession.] of Lajos ÁPRILY, [Read approximately: 'lɔyɔf 'a:priy.] contributed also that from the 13 letters of the name of my person this word contains nine ones, even almost in an identical sequence: [harangtisztán → arn + istán → Adorján István]

When around 1964 — at my age of around four years — the assigned secret agent of the hungarian ethnical secret political organization in Romania first appeared at Elizabeth Adam with information about myself, she could know merely from this fact that i must have been an individual resembling her. This presumption of hers could be corroborated by the information received later. She expressed our identity of individuality and spirituality as follows: “we resemble, like two nuts”. [55] On the basis of this, there evolved in her an affection of mother-sister type towards me. She refers to the depth of her this feeling with the words of the verse of Jenő DSIDA [Read approximately: 'yenə: 'dʃidɔ.] entitled “Vallomás” (Confession): “Outside of you, nothing interests me,” [25] of which meaning must certainly be that: “Outside of you, no one interests me,”

Elizabeth Adam designated our common social situation and personal national secret political status with the word “orphan”: “If someone came now, and took me by the hand, like an orphan child the

other.” [26] With this verse of Sándor REMÉNYIK [Read approximately: 'ja:ndor 'reme:nyik.] entitled “Csak egymáshoz”, [Read approximately: tʃək 'egyma:ʃhoz.] [In the english language: Only to Each Other.] Elizabeth Adam programed a manner of how i as an indeed “silent” [26] person walking “head-bowedly” [26] could have established contact with her:

“And we would walk from sunset to the very first starlight!

Who would come by me head-bowedly barely an hour silently
And his silence would say: complain, i am listening to it.

I would say nothing new, maybe rather those told a thousand times,
But it would be new in this way, so undisturbed and two under the evening sky.” [26]

Only that, i did not attend theater, did not buy the disks of Elizabeth Adam, so that her messages got through to me only after three or four decades.

In 1974, at the time of first performing her this individual reciting evening, i was around 14 years old. The affection began to turn into love at around this time in the soul of Elizabeth Adam. For expressing and communicating this, she found it the most suitable the verse of Árpád FARKAS [Read approximately: 'a:rpa:d 'fɒrkɒʃ.] entitled “Csikorgó”: [Read approximately: 'tʃikorgo:..] [In the english language: Creaking.]

“Love is tossing about in me.

...

Love is crying in my bones.

In a low voice! — Just don’t perceive it!” [55]

Elizabeth Adam expresses her attachment to me:

“Don’t leave me. Somehow, no matter how
Stay with me.

...

My sweetheart!

...

There parted company with us, there left us

The best friends as well.

What will become of us if we’ll have to part company

With each other as well?

...

I don’t understand, sweet, how I can live

Without you.” [16]

2.2. In the individual reciting evening entitled “Rejtelmek ha zengenek” (Puzzles If They Resound)

I base the description of the contents of the part of the universal-nation-making means of Elizabeth Adam comprised in her individual reciting evening entitled “Rejtelmek ha zengenek” (Puzzles If They Resound) of 1976 on the text of her long-play gramophone disk of the same title of 1978, considering that on the level of words it does not diverge from the original texts at all, Elizabeth Adam did not introduce her own words in this individual reciting evening, only at times applies the method of repeating.

Elizabeth Adam found the poetry and the love-letters of her “favorite poet”, [1, p. 166] Attila JÓZSEF suitable mainly for providing with them a picture about her national secret political unilateral relation to my person. She expounds this methodically, following a coherent chain of ideas. On the basis of this as well it can be excluded the possibility of the taking part of Győző HAJDU in the redaction of the get-up of the individual reciting evening. So much the more as Elizabeth Adam could not inform him about her love cherished towards me. In addition to this, she found in them also elements — partly — reflecting her universal-nation-making means.

I designate the place of the treated passages with the time of the gramophone disk. Elizabeth Adam has two qualities: redactor and reciter.

2.2.1. Political-ideological elements

Minute 9. Elizabeth Adam recites a paragraph comprised in her first passage taken from the letters of Attila JÓZSEF to Márta VÁGÓ, [Read approximately: 'ma:rtó 'va:go:.] not construable to her unilateral relation to me, in order that by this means she reveal her political-ideological principle that the national states should follow the example of Switzerland. This can be considered an expression with a concrete case of the principle of “love-making of humans and peoples” [3] revealed with her individual reciting evening entitled “A nap árnyéka” (The Shadow of the Sun) of 1980:

“As if all the waters of Switzerland did not start from my heart ...” [14]

Minute 18. Elizabeth Adam recites the verse entitled “Már két milliárd”, [Read approximately: ma:r ke:t 'millia:rd.] [In the english language: Already Two Billion.] which she found suitable for the revelation of her universal ideology and political purposes:

“... as the hard-working masses,
who with spite and powerlessly quake,
as our future did not rise from their pain, ...

... as the workers human consciousness,
as a pattern, ...
in our society mind is wanted, in high light,
which for guidance points to itself.” [14] [28]

2.2.2. National secret political information

By making it title the first line of the verse of Attila JÓZSEF entitled “Rejtelmek” (Puzzles) — “Puzzles if they resound” [14, minute 1] — Elizabeth Adam messages that particularly in this one, but generally in the other individual reciting evenings as well she hid “puzzles”, namely metamessages. The romanian national “wild beast” refers to these with the word-group “puzzling questions” [27, minute 12] in the film of Elizabeth Adam entitled “Păcală se întoarce” [Read approximately: pə 'ka:lə se in' toartʃe.] [In the english language: Joker Returns.] of 2006, in which the romanian border guard and customhouse officer puts “puzzling questions” to Joker having “played a joke” on the western countries and returning to Romania, who knows the answer to all the questions, and of whom i can groundedly presume that allegorically acts my person in conformity with the consciousness and interests of the romanian national secret political organization: [27, minute 12]



Also this book, as an answer to the “puzzling questions” of Elizabeth Adam, corroborates the above presumption.

Elizabeth Adam could not put aside the verses and letters reflecting negative sentiments of Attila JÓZSEF, as without those the individual reciting evening would not have been complete, she should have left out of it the part III, entitled “Elvesztett boldogság”. [Read approximately: 'elvestett 'boldog-ja:g.] [In the english language: Lost Happiness.] But the negative relation sentiments cannot be construed to her unilateral relation to me irrespective of this circumstance either, with regard to that before her there could never arose reasons for negative sentiments towards me.

Minute 1. Elizabeth Adam recites the verse entitled “Rejtelmek” (Puzzles), with which she formulates her first, partly coded metamessage, which she sends in the first place to me, as her short-term purpose is establishing contact with me, and she knows that the attainment of her long-term purpose — the publication of her metamessages — also depends on me, namely probably only i “have ears to hear

them”: “With regard to that the members of the hungarian ethnical secret political organization in Romania ‘resort for you’ [14] to me, they delivered me information about you with the request that i ‘stand on guard’ [14] over you in the interest of keeping you in the frameworks of the hungarian people. I ‘became fond of you’, [14] and for this reason i pledged ‘loyalty hard to the soles of my feet’ towards you. I will write you my individual reciting evenings, [I am writing my song as well = I am writing my song to István] in order to formulate and send you my metamessages, in the hope that you will receive them, decode them, establish contact with me, so ‘you will make this hard loyalty easy for me.’” [14] This constitutes the basic metamessage of the individual reciting evening, which Elizabeth Adam signals with that she repeats this verse three times, in a passionate tone divergent from the average one, and with musical accompaniment, as well as she finishes the individual reciting evening with this.

This is how much Elizabeth Adam could utilize from the verse of Attila JÓZSEF entitled “Rejtelmek” (Puzzles) for the purpose of asserting her universal-nation-making means. Naturally, it is not probable that the above-reconstructed message completely and exactly covers what she formulated relative to this. She must have known that i did not attend theater, generally the romanian production and publication of the long-play gramophone disks of her individual reciting evenings was not expectable in 1976, after all the message was hidden before me as well, the probability of that it get through to me in the foreseeable future, and i decode it as well, was practically naught.

Elizabeth Adam expresses this prospectlessness in may 1983 with her Előre interview of hungarian language so that “on hearing Attila JÓZSEF, also a hearer ‘deaf-eared’ to lyric tosses up his or her head”. [1, p. 166] That, with her this statement Elizabeth Adam alludes to me, can be underlain with four facts: then i was “‘deaf-eared’ to lyric”, in 1983 i was an undergraduate, namely a “hearer”, [Note: In the hungarian language, the notions “undergraduate” and “hearer” can be expressed with synonyms.] she uses my code name “is” (also, as well), and according to my habit i walked “head-bowedly”. [26] She comprised in her this statement two metamessages. On the one hand, she regrets that up to that time i was silent, namely i “heard”, [Note: In the hungarian language, the notions “be silent” and “hear” can be expressed with synonyms.] did not react to her metamessages formulated and sent with her individual reciting evenings: “István is a hearer ‘deaf-eared’ to lyric.” On the other hand, she expresses her hope that some day “maybe i will silently begin to speak as well”: [14] “on hearing Attila JÓZSEF, István tosses up his head” And i, outside of the frameworks of the public education, never heard or read Attila JÓZSEF.

For that, i heard after all in 2016 the long-play gramophone disk of Elizabeth Adam entitled “Rejtelmek ha zengenek” (Puzzles If They Resound) — and her other long-play gramophone disks as well — and so i “tossed up my head” [1, p. 166] to her metamessages, it was necessary the recognition of that she and her memory were national secret politically persecuted, for which it was necessary the mock revolution in 1989, the knowledge of a certain level of the national secret political organizations, the internet appearing in Romania around the middle of the decade 1990, and the computer bought in 2012. After the fulfillment of all these conditions, i “tossed up my head” not in the first place “on hearing Attila JÓZSEF”, [1, p. 166] but on that 1989 was the last dramatic-artistically active year of Elizabeth Adam, and she died on my birth-day. For this reason, she certainly thought in prospects as well, she meant her metamessages for posterity in the long run, her long-term purpose was the publication of her metamessages — albeit she knew that practically probably only i had a chance for decoding them — and she only hoped that her unilateral relation to me would some day become reciprocal. There also refers to this her statement that: “For my this performance, i would never like to ‘become too old’, i would not like to renounce it. Maybe in my old days as well i would tinge it further, would taste about the well-known lines of poetry. Of which decoded meaning is: “Maybe in my old days, for István i would tinge the performance further.” At all events, Elizabeth Adam appears to have done her best in

the interest of the assertion of her universal-nation-making means.

Minute 2. With the verse entitled “Mint a mezőn ...”, [Read approximately: mint ɔ 'mezə:n.] [In the english language: Like in the Fields.] Elizabeth Adam communicates that she became acquainted with me as “a little boy in the field, whom the storm had reached, and there was no mother, where he could have run”, [14] namely at the beginning she considered me her son. Later, her “motherly” affection felt towards me changed into love, which she pictures as follows:

“... the child sets out in the place,
he has a way in this time —
this desire so broke in on me, so madly,
so suddenly, so vehemently ...” [14] [28]

Minute 3. This was her “present” to me, what she communicates with the verse entitled “Az én ajándékom”: [Read approximately: ɔz e:n 'ɔja:nde:kom.] [In the english language: My Present.]

“I have brought my heart, do with it
What you will. And I cannot do something else.
And it doesn't pain me anything, anything, anything,
Only my arms, because i didn't fold you in my arms.” [14] [28]

Minute 4. With the verse entitled “Szerelem ez?”, [Read approximately: 'serelem ez.] [In the english language: Is This Love?.] Elizabeth Adam questions that her feelings towards me can be reflected with the notion of “love” exhaustively:

“Is this love? or, oh i don't know,
I only know that i will go crazy ...” [14] [28]

Around a decade later, the romanian national “wild beast” had these lines screened in a reversed relation with the film entitled “Pădurea de fagi” [Read approximately: pə 'durea de fɒdʒy.] [In the english language: The Beech-Wood.] of 1986, when in one of the roles of woman switchboard operator Elizabeth Adam asks her colleague: “Have you gone crazy?”, with this certainly alluding to that during the passed around 10 years no relation came into being between us either: [29, minute 11]



Minute 4. With the verse entitled “Egyszerű vers”, [Read approximately: 'egyseri: verʃ.] [In the english language: Simple Verse.] Elizabeth Adam programed a manner of relation furthering: “i would like to kiss your hand boldly, and when i am there beside you, i know that i will not kiss your hand.” [14] [28]

The romanian national “wild beast” had also this screened with the film entitled “Bietul Ioanide” (Poor Ioanide) of 1980 in a self-contradicting and humiliating manner for Elizabeth Adam, when in the role of mistress she appears to kiss the hand of the actor Ion CARAMITRU, [Read approximately: yon kʌrʌ 'mitru.] with this it certainly trying devolving upon Ion CARAMITRU the feelings of Elizabeth Adam cherished towards me, my being replaced with him in her soul, for a means of the main purpose of the film that through Ion CARAMITRU, rewarded by both the president of the romanian national state and the queen of the british monarchy, it further the national secret political control over Elizabeth Adam: [4, minute 15]



Minute 4. With the verse entitled “Szerelmes kiszólás”, [Read approximately: 'serelmef 'kiso:la:ʃ.] [In the english language: Love Remark.] Elizabeth Adam expresses her desire that i establish contact with her, and supplies a manner of that:

“Savage talk scream my name:
O, it call me then, call me, me!” [28]

Minutes 5 and 7. With the verses entitled “Tedd a kezed” [Read approximately: tedd ɔ 'kezed.] [In the english language: Put Your Hand.] and “Dalocska”, [Read approximately: 'dɒlotʃkɔ.] [In the english language: Ditty.] Elizabeth Adam programed newer manners of furthering our potential relation:

“Put your hand
on my forehead,
as if your hand
were my hand.” [14] [28]

“... when lovers embrace,
then they get smooth with the ground.” [14] [28]

After around two years, there was shot the film entitled “Am fost şaisprezece” (We were sixteen) of 1979, in which there is a sequence of scenes made in a spirit of construing the lines “Put your hand on my forehead” [14] in a reversed relation by the romanian national “wild beast”, likewise with Elizabeth Adam and Ion CARAMITRU in the leading roles: [22, minutes 51, 51 and 53]





In her film entitled “Pădurea de fagi” (The Beech-Wood) of 1986, Elizabeth Adam can feel the hand of a fellow actress of hers on her forehead acting the wounded in a position similar to that above of Ion CARAMITRU:



With these scenes “Put your hand on my forehead”, [14] the romanian national “wild beast” mes-

sages Elizabeth Adam approximately that: “If you enter into relations with István ADORJÁN, you both will be wounded or die in the struggle with me.”

And the romanian film entitled “Bietul Ioanide” (Poor Ioanide) of 1980 appears to have drawn inspiration from the above lines of the “Dalocska” (Ditty) in the relation of the below Elizabeth Adam-Ion CARAMITRU scene: [4, minute 16]



Minute 7. The first passage taken from the letters written to Márta VÁGÓ can be wholly construed to Elizabeth Adam in the relation of her unilateral relation to me:

“I would like to hear about you, the bath of my soul. ... i would like to kiss you about. You are very far away, and i am sad. Do you know how much is a year, how many times has one to go to bed, how many times has one to get up alone, and the serenity of how many decent persons have i to spoil because i am out of humor? All my affability is in vain, i answer shortly, i am not attentive. Two acquaintances of mine have already gotten hurt, they think i look down my nose at, but oh how low i am entirely, and he who would keep me high, is far away.

My sweet, my little dear! {Note: The romanian film of Elizabeth Adam entitled “Bietul Ioanide” (Poor Ioanide) of 1980 screens this latter salutation as well, in an inverse relation, but in conformity with the national secret political unilateral and potential relation of Elizabeth Adam with my person: “My little one!” [4, minute 20]}



It is awful. I don't know what will become of me so without you. That in the office i will stand fast, that is undoubtful. But here, out in the world, in all my limbs apiece painfully i am dull now. But now i would want the greatest wisdom, now there should manifest itself the spirit, when the soul has stuck in pitch.

It is possible that ... i can still rejoice at you also without you, but you don't belong to anyone ... [Note: She could do this till the end of her life.]

... I wouldn't even like to kiss you now, but to wrestle with you, to roll.

My little dear! Don't be angry. I don't love you now still better only because no longer can one love someone better than this.

My little sweetheart! Write!" [14]

By the word "write", Elizabeth Adam finishes quoting from the letters written to Márta VÁGÓ with supplying a newer manner of establishing contact.

It is characteristic that in the hungarian film entitled "A hosszú előszoba" [Read approximately: ɔ 'hossu: 'elə:sobɔ.] [In the english language: The Long Corridor.] of 1982, constituting the screening of the short novel of the same title, written around 1970 of the hungarian writer in Hungary Endre VÉSZI, [Read approximately: 'endre 've:si.] [6] the first name of Elizabeth Adam is "Márta", and for this reason it can be presumed to have been inspired by the name "Márta VÁGÓ". This film presents the relation of "Márta" and her former husband, as well as prevailing lover, "Lajos GOLD". With her individual reciting evening entitled "Rejtelmek ha zengenek" (Puzzles If They Resound), Elizabeth Adam presnts — in a reversed relation — the relation of Márta VÁGÓ and Attila JÓZSEF resembling the relation of "Márta" and "Lajos GOLD", and with this metaphorically her unilateral relation to me, and programs that a path of life of my person considered to be possible is that of Attila JÓZSEF. The character named "Lajos GOLD" was inspired by a personal national secret political path of life meant for my person by the hungarian national secret political organization. Consequently, the individual reciting evening enti-

tled “Rejtelmek ha zengenek” (Puzzles If They Resound) and the film entitled “A hosszú előszoba” (The Long Corridor) of Elizabeth Adam reciprocally corroborate each other in the hypothesis that both of them were inspired by the possible relation of Elizabeth Adam and my person.

Minute 11. Elizabeth Adam reveals that the information about my person were dosed her partly for “narcotics”: “There killed the cocaine also today”, [14] [28] namely roughly decoded: “István is the cocaine, with which they want to cease my individual-reciting-evening career, and with that the diffusion of my universal-nation-making means.” In the film entitled “A hosszú előszoba” (The Long Corridor), this was programed by András KOZÁK [Read approximately: 'ɔndraːʃ 'kozaːk.] acting “Lajos GOLD” with the word-group “fall in love mortally”: “Would you have fallen in love with the career of ‘Tudóska’ [Read approximately: 'tudoːʃkɔ.] [In the english language: Little Scientist.] so mortally?!”: [30, minute 47]



On her part, Elizabeth Adam so expresses with her face the effect of the personal national secret political “cocaine” to the question of András KOZÁK as “Lajos GOLD” that: “Good, you don’t love Tudóska enough, i have hoped this as well. But whom do you love then?”: [30, minute 48]



Minute 12. Elizabeth Adam reveals one of her motivations of her decision to assume me as “cocaine”:

“Of love — it is said —
Dies who lives.
But one wants happiness
As a bite of bread.” [14] [28]

Minute 13. Elizabeth Adam communicates that she means the potential relation with me not only for “love”, but also for “alliance”: [14]

“My little dear, hold on, don’t worry,
because you wear tattered clothes with me,
this is alliance, and not love ...” [14]

Elizabeth Adam tells the last line in a raised voice. Therefore, she used the word “happiness” in a sense wider than sexual-love happiness. She knew that not only her sexual-love happiness, but also the assertion of her universal-nation-making means depended on me in two essential aspects: on the one hand, practically probably only i am able to make her “puzzles resound”, [14] and on the other hand, in the nationalist conspiratorial social medium probably only i can be willing to research her case and publish the results of the research as a universal-nation-making means and a multinational and anti-humanist conspiracy. For this reason — despite my nature of “cocaine” [14, minute 11] — her diligence relative to establishing contact with me must have been motivated partially by the desire to attain ideological happiness.

Minute 13. In a rising voice, Elizabeth Adam metaphorically pictures the sullen social circumstances, in which the “human” [14] has to live, and expresses her hope that those will soften:

“our home is shop and ice-pit,
where there booms the wind,

the human in great coat lives,
the human lives,
eats bread and hopes,
waits for the winter to pass
to sit in the sun on a bench ...” [14] [28]

Elizabeth Adam repeats the verse entitled “Rejtelmek” (Puzzles) to signal: “One will be able ‘to sit in the sun if my puzzles resound’.”

Minute 15. With the verse entitled “Gyermekeké tettel”, [Read approximately: 'gyermekke: tette:l.] [In the english language: You Made Me a Child.] Elizabeth Adam pictures her unilateral relation to me under the sullen personal national secret political circumstances of her life:

“You made me a child. It grew me’n vain
through thirty creaking winters the pain.
I cannot walk, and cannot sit still,
to you there drag and push me my limbs.

I keep you in my mouth, as a dog his pup,
and i would flee, not to be stifled.
The years, which broke my fate,
are heaped upon me by every moment.

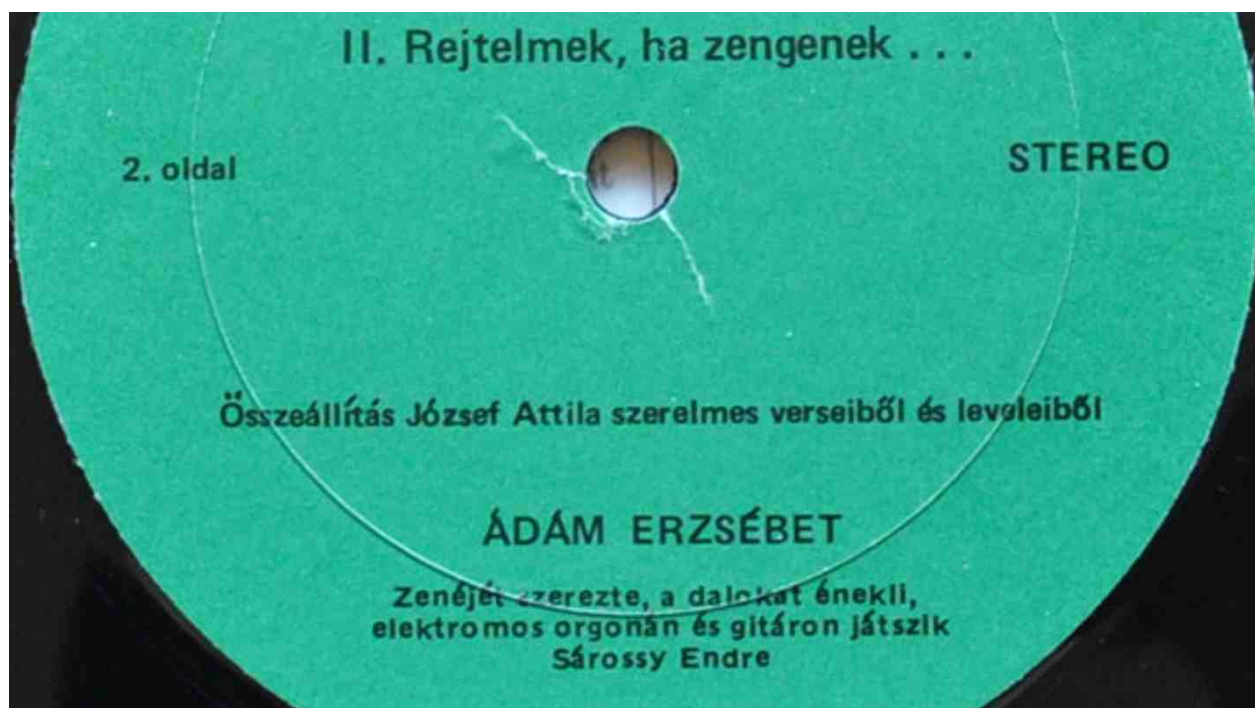
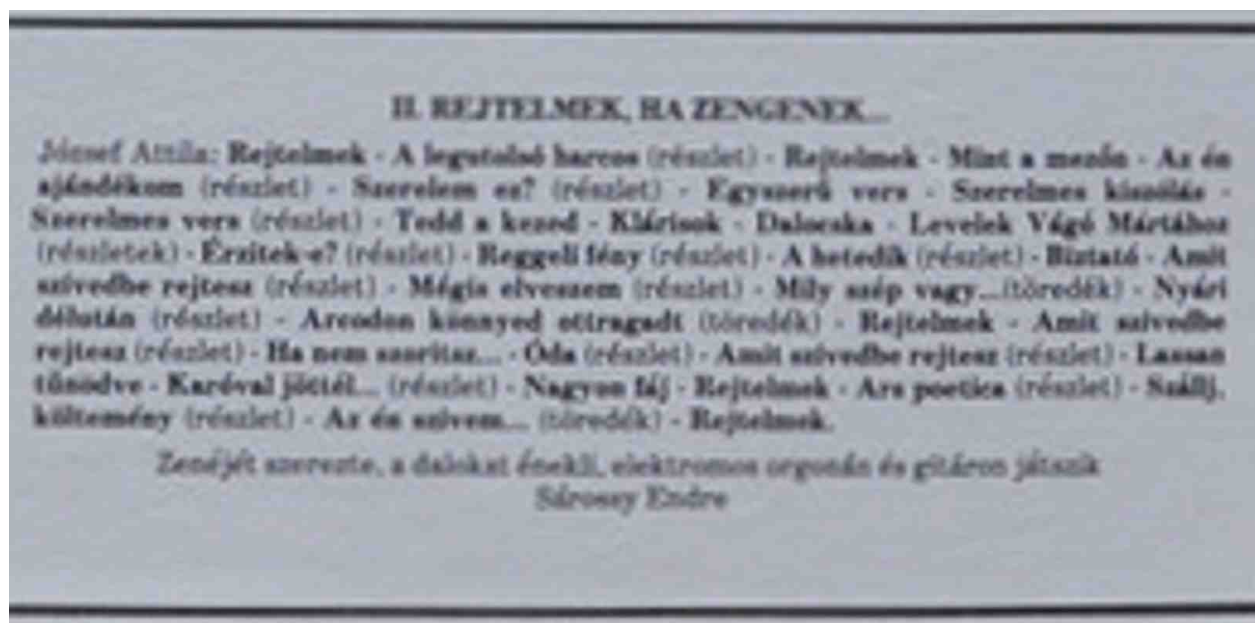
Your want permeates me, like the draught through the house,
Say, — the fear go away from me.

I love you very much, but to myself
i could with you become as well attached.” [14] [28]

Minute 16. With the verse entitled “Ha nem szorítsz”, [Read approximately: hɒ nem 'sori:ts.] [In the english language: If You Don’t Clasp Me.] Elizabeth Adam pictures the necessity of our potential relation:

“If you don’t clasp me in your arms,
like your only property,
...
the thieves will snap me up,
and you will crying lean on the couch:
how orphan, and how mad i am!” [14] [28]

Indeed: the intellectual property of this individual reciting evening according to the long-play gramophone disk entitled “Harangtisztán” (Bell-Clearly) of 1977 of the Kaláka Records in New York is of



while according to the long-play gramophone disk entitled “Rejtelmek ha zengenek” (Puzzles If They Resound) of 1978 of the Electrecord in Bucharest (București) is of Győző HAJDU: [14]

Zenét szerelte, a dalokat éneklő, elektromos gitáron és orgonán játszik (Muzica, interpretarea liedurilor, voce, gitară și orgă electronică) : **Sárosy Endre**

Az összeállítást szerkesztette (Redactorul montajului) : **Hajdu Győző**

Az előadást rendezte (Regizorul montajului) : **Anatol Constantin**

The results of this research — namely mainly the respective revelations of Elizabeth Adam, as well as her “puzzles”, which could not be known by Győző HAJDU, and are presented in this point — refer to that in regard of the redactor quality this Electrecord cover displays not a fact, but a pseudo-fact, a trick element of the anti-Elizabeth Adam national secret political propaganda of the personal national secret policy relative to Elizabeth Adam of the romanian national secret political organization. And this pseudo-fact reflects the fact that the romanian national secret political organization, as the romanian national “thief”, [14, minute 16] wants to “snap up”, [14, minute 16] and on the level of the appearance created by it it “has snapped up” as well the intellectual property of the individual reciting evenings emanating from the depths of Elizabeth Adam’s heart and reflecting her most intimate spirituality, by so doing falsifying it “orphan and mad” [14, minute 16] all those who loved her.

Minute 18. With the verse entitled “Már két milliárd” (Already Two Billion), Elizabeth Adam reveals that she does not distinguish between sexual-love and ideological happiness:

“... i don’t know any longer, i fling myself upon mercy,
if you don’t help me, love.

I want you, as the hard-working masses,
who with spite and powerlessly quake,
as our future did not rise from their pain ...

I want you, Flóra, ...
as a pattern, ...
in our society mind is wanted, in high light,
which for guidance points to itself.” [14] [28]

Minute 20. With the verse entitled “Óda-óda”, [Read approximately: 'o:do.] [In the english language: Ode-Ode.] Elizabeth Adam details her love developed towards me:

“O, how much i love you ...

... you sunder from me and lightly run away,
while i, among the peaks of my life, in the vicinity
of the farness, resound, scream,
being knocked on the ground and sky,
that i love you, sweet hostile!

I love you, as a child her mother,
...

I love you, as human beings
like to live, until they die.

Each of your smile, motion, word,
i keep it, as the falling objects the earth.
Into my mind, as into metal the acids,
i bit you with my instincts,
you nice, beautiful figure,
your being fills in every essence there.

Stars light up and fall down,
but you've stopped in my eyes." [14] [28]

Minute 23. Elizabeth Adam communicates that she not only "stood on guard" [14, minute 1] over me, but under certain circumstances — probably, at my request — she could even establish contact with me:

"The train is carrying me, i'm going after you,
maybe, today i shall even light upon you ..." [14] [28]

Minute 25. In a voice becoming faint and sensitive, Elizabeth Adam repeats the sentence "I'm going after you" [14, minute 23] four times, by this means picturing her feelings towards me:

"The train is carrying me, i'm going after you ...
I'm going after you ...
I'm going after you ...
I'm going after you ...
I'm going after you ..." [14]

The meaning of "i'm going after you" [14, minute 23] is not only that "i stand on guard", [14, minute 1] but also that the respective ethnical and national secret political organizations made the professional career of Elizabeth Adam dependent on my path of life. [Note: See the point entitled "My Elizabeth Adam" of my book entitled "National Conspirations for Stifling Elizabeth Adam As a Terrestrial Extraterrestrial Historical Personality" to be published in 2019.]

Minute 26. Elizabeth Adam two times repeats the stanza which she first used after the revelation of my "cocaine" [14, minute 11] status and quality, by this means emphasizing that "she will come after me" [14] even if "she dies of love", [14, minute 12] because "one wants happiness as a bite of bread", [14, minute 12] namely roughly decoded: "I consider my emotional-ideological relation to István more important than my professional career." And her this action principle she consequently asserted till the end of her life.

Minute 29. Elizabeth Adam recites the sentence "I am lying on my back Immovably on the bed" [14] of the verse entitled "Magány", [Read approximately: 'mɒgá:ny.] [In the english language: Solitude.] with which the person of Attila JÓZSEF and the character "Lajos GOLD" of the film of Elizabeth Adam entitled "A hosszú előszoba" (The Long Corridor) of 1982 become identical. [30, minute 42] Also according to my experience, this is the optimal position for contemplation:



Elizabeth Adam found thoughts applicable to me even in the verses reflecting negative feelings of Attila JÓZSEF, elaborated in the part entitled “Elvesztett boldogság” (Lost Happiness) of the individual reciting evening. Not because she would have lost her happiness connected with her consciousness of the potential love and support of my person, but because her that happiness never completed itself.

Minute 30. Elizabeth Adam recites a sentence of the passage taken from the letters of Attila JÓZSEF: “My sense demands now as well that i wouldn’t be at liberty to stand out before you so much trusting in your feelings.” [14] With this, she roughly messages: “István, my heart demands that i initiate a relation with you. But my sense demands now that i wouldn’t be at liberty to stand out before you, because i cannot completely trust in your feelings emerging towards me, and i am defenseless. I am defenseless, because at present i don’t possess the assent of the hungarian ethnical ‘wild beast’ in Romania, and with the standing out before you i would face it up, while professionally and materially i am at its mercy.”

Minute 31. Using my code name “is” (also, as well), Elizabeth Adam repeats that she loves me, and in an affected voice describes the contents of the notion “i stand on guard”, [14, minute 1] namely “i’m going after you”: [14, minute 23] “I love you very much now as well, ... I will neither draw aside, nor step forward, i am and will be, where and how you influence. I will happen only, so and as you will.” [14]

Minute 32. From the contents of the verse entitled “Judit”, [Read approximately: 'yudit.] [In the english language: Judith.] Elizabeth Adam could not utilize anything in the assertion of her universal-nation-making means. Only with its title she roughly messages: “I would lose my not complete present happiness connected with you also if you took Judit to wife.” And indeed: Elizabeth Adam first-performed her this individual reciting evening on 11 june 1976, [14] and after a few weeks there called on us from the Hungarian People’s Republic with her grandparents my relative of the sixth degree [Note: The daughter of the son of the daughter of the father of the father of the father of mine.] Judit

KERESKAI, [Read approximately: 'kereʃkoi.] who then was eight years old.

Minute 33. Elizabeth Adam could neither exclude the possibility that i was a pansy, or a “human” [14] not only ideologically, but also sexually. She expressed the notion “pansy” with the bisemantic word “homokos”, [Read approximately: 'homokof.] with the public meaning of “sandy”. This thought was otherwise raised also by Domokos SZILÁGYI certainly relative to Elizabeth Adam: “she does not have gender”. [32] In all probability, this is why she comprised in the individual reciting evening the verse entitled “Lassan, túnódve”: [Read approximately: 'lɔʃʃɔn 'tɪnə:dve.] [In the english language: Slowly, Musing.]

“The human after all attains
a sandy, dreary, wet plain ...” [14] [28]

Minute 34. With the verse entitled “Ki-be ugrál”, [Read approximately: ki be 'ugra:l.] [In the english language: Jumps in and out.] Elizabeth Adam roughly messages that in such a situation she “can go crazy”, [14] because “in this world she has nobody, nothing”, [14] which is the result of that the national “wild beasts” conspired against her, within themselves and among one another as well, which on its part manifests itself also in that “they won’t answer, however she beckons, that he who is hers by right, does not love her.” [14] With this latter sentence, she refers in the first place not to the feelings of Győző HAJDU towards her, but to that he also is a participator in the national and multinational political conspiracy.

Minute 37. With the verse entitled “Nagyon fáj”, [Read approximately: 'nɔgyon: fa:y.] [In the english language: It Hurts Very Much.] Elizabeth Adam reveals that “not only the desire deceives”, [14] but “i would flee from the lurking death as well, it would push me there the necessity as well”, [14] [Note: Decoded: to István.] but “the death pelts, and have i to still suffer alone?” [14] But “he who loves, and cannot hit upon a pair, is homeless. I have no place thus, among the living. The world even so casts out people whom the sun dazes, the dream deters. Help me! The living, stammer with me: It hurts very much.” [14] In order that the hungarian ethnical “wild beast” in Romania “hear, till it lives. It denied what it is worth. It deprived the fleeing living of the very last refuge for its mere pleasure.” [14]

Minute 40. With repeating the verse entitled “Rejtelmek” (Puzzles), Elizabeth Adam roughly messages that: “I regard my relation to István at present unilateral, but according to my hopes becoming reciprocal as soon as possible, as being ‘the very last refuge’ [14] from before the persecutions of the hungarian ethnical ‘wild beast’ in Romania and the romanian national ‘wild beast’.” And indeed: with my Elizabeth Adam books the relation has become reciprocal, and in them the spirituality of Elizabeth Adam found the “very last refuge”. [14, minute 37]

Minute 41. Elizabeth Adam deviates from the public subject of the individual reciting evening, and urges on to diffusion the “piece of poetry”, namely her universal-nation-making means introduced in her individual reciting evenings, in order for it to first of all increase the hope of humans cast in a better future.

“Rise, piece of poetry, speak, piece of poetry,
to everyone separately,
that we live then, and there is hope, —
there is time, let’s catch it by the ear.” [14]

Minute 42. Elizabeth Adam recites the sentence “Who is mortal, can only love a mortal immortally” [14] and with the finishing repeating of the verse entitled “Rejtelmek” (Puzzles) communicates that she refers this as well to me.

2.3. In the individual reciting evening entitled “Vadrózsák” (Wild Roses)

In the description and demonstration of the contents of the part of the universal-nation-making means of Elizabeth Adam comprised in her individual reciting evening entitled “Vadrózsák” (Wild Roses) of 1978, i compare the text of her long-play gramophone disk entitled “Vadrózsák” (Wild Roses) of 1979 with the text of the volume I of the szekely popular-poetry collection of János KRIZA entitled “Vadrózsák” (Wild Roses).

Resulting from the nature of the popular-poetry text, the gramophone disk does not contain expressly political-ideological ideas, only information relative to the ethnical and the national secret political organizations, namely to the ethnical and the national “heavens”. [8, p. 203]

Elizabeth Adam regularly literally took over the Kriza texts selected by herself. From time to time, however, with the substitution of certain words of the original text for her own words, she introduced the respective elements of her universal-nation-making means in the text of the gramophone disk. Several times, it is relevant the part of the piece of poetry which she put aside.

I designate the place of the treated passages with the time of the gramophone disk. For facilitating the comparison, i put the original texts and the gramophone-disk texts deviating from it in tables. Elizabeth Adam has three qualities: redactor, writer and reciter.

Minute 2. Elizabeth Adam as redactor, writer and reciter, from her quoting from the foreword for the preamble of the gramophone disk, leaves out a passage relative to the “soul of the nation” and the “national being”, [8, p. V] because that is not in keeping with her universal-nation-making means based on humanist and non-nationalist principles.

Minute 3. Elizabeth Adam as redactor, writer and reciter changes the sentence quoted by János KRIZA from the “Song of Songs” of a hungarian version of the bible, by so doing revealing her hungarian-in-Romania ethnical secret political assigners and assignment:

English Biblical Text	Hungarian Biblical and Kriza Text	Elizabeth Adam Text
“The voice of my beloved! ...” [Song 2: 8]	“I hear the voice of my beloved! ...” [Én. 2, 8.] [8, p. VI]	“We hear the voice of our beloved! ...” [18, minute 3]

Elizabeth Adam as redactor and reciter, with a suitable voice changing tells the original, Kriza sentence of hungarian bible, by so doing revealing her special feelings towards my person: “I hear the voice of my beloved! ...” [18, minute 3]

Minute 4. With the metaphorical means provided by the Kriza text, Elizabeth Adam reveals that on the basis of the information received about my person she fell in love with me:

“A little bird now began
To come to see me as well,
In our flower-garden”
It began to build a nest.” [18]

Elizabeth Adam could have fulfilled her ethnical secret political assignment relative to me also without spiritual love. Albeit, the suffering and decrease of liberty of action resulting from the sentimental dependence was in the interest of the hungarian ethnical secret political organization in Romania, generally the national secret political organizations are not interested in the mere relation of the individuals

qualified by them “dangerous” either, so much the less in their strong emotional relation. For this reason — possibly with throwing in selected men — they tried mitigating the strong feelings of Elizabeth Adam evolved towards me:

“The envious began
To notice that as well,
They began its weak nest
To turn it inside out.” [18, minute 4]

Elizabeth Adam reacted to this refusingly:

“My envious, envious,
My envious ill-wishers,
Why won’t you let alone
Those who love each other.

Faint is that bird,
That has no mate.” [18, minute 4] [1, p. XXII]



This strong sentimental dependence threatened with the becoming uncontrollable of Elizabeth Adam rebellious-tempered anyway, particularly with that in her despair abusing the information received about me she would establish contact with me on her own initiative, which would have been an eloquent evidence of the existence and actions particularly of the hungarian ethnical secret political organization in Romania,, and generally of the national secret political organizations. For this reason, she was warned of not initiating a relation with me, on the basis of the requirement of preserving secrecy it had to be initiated by me, and it must have had a basis resulting from me, which — i not being neither a well-known personality, nor rich — could only be the corporal love, the spiritual love in itself was not

secure, as it could not avoid the appearance of that Elizabeth Adam fell in love with me for national secret political reasons.

“They forbade, my love, for me they forbade you,
Either in secret i shall not talk with you,
Where i see you i shall keep away from you,
Not even in the street i shall greet you;
But from that, i’ll not keep away from you,
Because i truly love you.” [18, minute 4]

But Elizabeth Adam listened to the warning, therefore she had to reckon with the eventuality that i would leave Marosvásárhely (Târgu Mureş) — the town of my permanent residence — without getting knowledge of her feelings cherished towards me:

“My pair went away, he went away,
On a leaf of grass down on the way.
Oh, alas, if he left, i’ll expect him back,
I will clasp him in my embracing arms.” [18, minute 4]

In this way, Elizabeth Adam was suffering further:

“Such a sorrow in my heart,
It bent in two in the skies.

I cast my eyes on the skies,
My tears spill down on the earth.” [18, minute 5]

Minute 5. Elizabeth Adam as redactor, writer and reciter, with a word substitution introduces my code name “annyi” [Read approximately: 'onnyi.] [In the english language: so much.] — [annyi → an + i → Adorján István] — by so doing indicating that she is sad because of me:

Kriza Text	Elizabeth Adam Text
“Such a sorrow in my heart, It bent in two in the skies.” [8, p. 174]	“So much sorrow in my heart, It bent in two in the skies.” [18]

Minute 6. Elizabeth Adam as redactor and reciter addresses a request to the “heavens”, [8, p. 203] namely to the hungarian ethnical secret political organization in Romania having assigned her in connection with me, in order that “in secret she may talk with me”. [18, minute 4] In its purpose, her this request is identical with the request addressed to the “deadly destiny” [3] with her Zsuzsanna KÁROLYI song in her individual reciting evening entitled “A nap árnyéka” (The Shadow of the Sun):

“Heavens, heavens, feel pity for me,
From my sorrows deliver me.

They forbade, my love, for me they forbade you,
Either in secret i shall not talk with you,

Heavens, heavens, feel pity for me,
From my sorrows deliver me.” [18]

But with me Elizabeth Adam could not talk in secret, because by reason of the presence of mine as an uninitiated person that would have no longer been a secret. And for the “heavens”, [8, p. 203] it was more important their security, than the suffering of Elizabeth Adam. Namely, how magnificent it would be if i could write that my relation with Elizabeth Adam came into being so that she appeared to me as an “angel”. Moreover, i do not remember any discreet programing or urging with regard to that i initiated a relation with Elizabeth Adam. So that she had no choice, but resignation:

“If he left, i’ll expect him back,
I will clasp him in my embracing arms.” [18, minute 6]

Minute 6. Elizabeth Adam as redactor and reciter reveals with the ballad “Kata KÁDÁR” [Read approximately: 'kɔɔ 'ka:da:r.] allegorically and in a reversed relation that she as “Márton GYULA” [Read approximately: 'ma:rton 'gyulɔ.] wanted to contract a marriage only with me as “Kata KÁDÁR”:

“I don’t want the great masters’
Beautiful daughter,
I only want Kata Kádár,
Our serf’s beautiful daughter.” [18]

A few months after the first-performance of her this individual reciting evening, this marital standpoint of Elizabeth Adam was screened and attacked by the romanian national “wild beast” with its film entitled “Am fost șaisprezece” (We were sixteen) of 1979, with which it named Elizabeth Adam “Erzsi MÁRTON”, [Read approximately: 'erzi 'ma:rton.] and brought her into relations with many male actors as romanian national secret political husband candidates: [22, minute 45] [Note: See my book entitled “National Conspirations for Stifling Elizabeth Adam As a Terrestrial Extraterrestrial Historical Personality” to be published in 2019.]



“What’s your name?”

“Erzsi ... Márton Erzsi.” [22, minute 45]

Minute 9. Elizabeth Adam as redactor and reciter, because of the inflexibility of the “heavens” [8, p. 203] takes an anti-“mother” view, meaning by the word “mother” the hungarian ethnical “wild beast” in Romania, namely the “heavens” themselves:

“Beat her, god, beat her,
The mother of my lover,
Why did she forbid for me
Her dear son the kindly.” [18]

At the time of the first-performance of the individual reciting evening, on 4 march 1978, [33] i was a secondary-school student in my eighteenth year of life. For this reason, Elizabeth Adam justifies our potential relation as follows:

“We’d have got along
On the rock as well,
We two would have lain
On one pillow as well.” [18, minute 10]

Or decoding my code name “is” (also, as well):

“We’d have got along
On the rock, István,

We two would have lain
On one pillow, István.

It's easier to make
The rock soft mud,
Than two united hearts
To part from each other.” [18, minute 10]

Minute 10. Elizabeth Adam as redactor, writer and reciter substitutes the word “sweet” for the word “single”, by so doing roughly messaging that: “It is all about not only spiritual love, but also i recognized an advanced spiritual unity with István.”

Kriza Text	Elizabeth Adam Text
“When two sweet hearts Part from each other, The sweet honey as well Becomes bitter.” [8, p. 197]	“When two single hearts Part from each other, The sweet honey as well Becomes bitter.” [18]

Minute 10. Elizabeth Adam was conscious of the eventuality — which after all came to pass — that if she did not initiate a relation with me, then maybe i would never in her life recognize our spiritual identity and her feelings cherished towards me. For this reason, she as redactor and reciter makes it clear that without me she would remain sad till the end of her life. To be able to do this, she has to leave the collection of János KRIZA, and resorts to the folk-song that can be given the title “Zavaros a Nyárád vize”: [Read approximately: 'zɔvɔrɔʃ ɔ 'nya:ra:d 'vize.] [In the english language: The Water of the Nyárád Is Muddy.]

“The swallow took my mood away,
It put it up on a dry poplar
I will be, my sweet love, still gay,
When that poplar comes into flower.” [18]

“Sere leaves of sorrowful willow bends over my tomb,
In its sorrow, in winter and summer it is bloomed.” [x]

Minute 12. Elizabeth Adam as redactor and reciter allegorically expresses her marital standpoint from another point of view as well with the ballad entitled “Júlia szép leány”, [Read approximately: 'yu:liɔ se:p 'lea:ny.] [In the english language: The Beautiful Girl Juliet.] in which she as “the beautiful girl Juliet” “is led into the heavenly chorus, among the holy virgins by the curl white lamb having come down from the high heavens”. [18]

After around three years, the romanian national “wild beast” screened Elizabeth Adam as “the beautiful girl Juliet” as well with its film entitled “Pruncul, petrolul și ardelenii” [Read approximately: 'prunkul pet 'rolul ʃi arde 'le:ni.] [In the english language: The Baby, the Petroleum and the Transylvanians.] of 1981, in which the name of Elizabeth Adam is “Júlia ORBÁN”, and in which it drew in the whole word-group “beautiful girl Juliet”: [Read approximately: 'yu:liɔ 'orba:n.] [34, minute 78]



“A beautiful girl like you, why are you alone?” [34, minute 78]

At the same time, with the ballad entitled “Júlia szép leány” (The Beautiful Girl Juliet) Elizabeth Adam alludes to that she compares our potential relation with the relation of Romeo and Juliet of Shakespeare. [Note: The american national secret political organization, advertising itself under the name of “Illuminati”, did the same with the potential relation of Angelina Jolie and my person, as i describe it in my book entitled “Eyes Wide Open: The Illuminati Tigress-Programing, -Training and -Using Angelina Jolie”.] She also reveals this with an interview of 1985 as follows: “I dream of ‘Juliet’, i will get old, and i will not be able to act it.” [[21]]

On its part, the romanian national “wild beast” also screened the Romeo-and-Juliet comparison of Elizabeth Adam with her film entitled “Harababura” [Read approximately: hʌrʌbʌ 'burʌ.] [In the english language: The Jumble.] of 1990: [35, minutes 27 and 27]



“Don’t forget about ‘Romeo and Juliet’!” [35, minute 27]



“Please, without examples taken from the literature!” [35, minute 27]

Minute 15. Elizabeth Adam as redactor and reciter, on uttering the hungarian equivalents of “Still in sorrow i live” [18] and “I live in misery as well” [18] after the “still” meaning “mégis” [Read approximately: 'me:giʃ.] and the “as well” makes a relatively long pause, in order to signal the use of “is” (also, as well) for my code name: “Because of István i live in sorrow” and “I live in misery because of István”.

Minute 15. Elizabeth Adam as redactor and reciter enters upon the metaphorical revelation of her sentimental relation with Győző HAJDU:

“Sorrow befall that heart
Who besides her husband loves another,
Because i don’t love my husband either,
Still there beat me my creator.” [18]

It is worthy of attention that this time Elizabeth Adam does not make a pause after the “still” meaning “mégis”. However, she does not content herself with revealing that she does not love Győző HAJDU, but selecting from another piece of poetry she adds:

“She who doesn’t love her husband,
Should not go to see the defunct,
There has she one defunct,
She may mourn for him day and night.” [18, minute 15]

Certainly, mainly because of this stanza Elizabeth Adam comprised in the preamble that: “I go before the home audience with this modest collection not without all shivers.” [18, minute 1] Győző HAJDU did not divorce her after this firstly because with that he would have recognized that the redactor of the individual reciting evening entitled “Vadrózsák” (Wild Roses) was Elizabeth Adam, albeit he had to assert the national secret political conception that he was the redactor, which otherwise beginning with 1978 was asserted by both the Marosvásárhely (Târgu Mureş) National Theater and the gramophone-disk enterprise Electrecord. Elizabeth Adam “shivered” from that how Győző HAJDU, as a secret agent of the hungarian ethnical “heavens” [8, p. 203] in Romania and a supporting-pillar of the Ceauşescu regime, would react within the marriage to her this “venturesome” [1, p. 153] revelation. The tone of the stanza reciting refers to that sentimentally, but certainly political-ideologically as well the relation was strained between them.

Elizabeth Adam needed the sentence “i don’t love my husband either” [18, minute 15] in order to reveal that she did not love Győző HAJDU. However, from this sentence logically follows that she loved no one. For this reason, she adds:

“Beat, God, that heart,
Who loves two or three;
Because i love one only,
Still enough i suffer.” [18, minute 16]

This time, after the “still” there is a pause: “Because of István i suffer enough.”

Minute 16. Elizabeth Adam as redactor and reciter tells a ballad, in which a “great master”, [18, minute 6] whose wife “loves Barcsai”, [Read approximately: 'bɔrtʃɔi.] [18] on the basis of the inform-

ing of his son, then catching in the act “losing his head” [37] “strikes off the head of Barcsai, and kills his dear wife”. [18] With this, Elizabeth Adam probably firstly expresses that she considers Győző HAJDU capable of that, when occasion arises, playing the role of “great master” he kill her and me, if the love becomes reciprocal between us. For this, he as a “co-worker of the local section for censorship and nationalities of the Securitate” [Read approximately: sekuri 'tate:.] [Note: The security organ of the Ceaușescu regime.] [36] had the romanian national secret political means. In addition to this, with the ballad Elizabeth Adam may give a reason of her not having undertaken children from Győző HAJDU. However, it could be more important the reasons that she did not love Győző HAJDU, on her part the purpose of the marriage was not founding a family, but her professional self-assertion, and after she fell in love with me a child would have only hindered the coming into being and development of our relation.

The content of the szekely ballad of minute 16 essentially resembles the content of the text of the english version of the song sung by Tom Jones entitled “Delilah”, a part of the hungarian version of which is delivered by the hungarian film of Elizabeth Adam entitled “A hosszú előszoba” (The Long Corridor) of 1982. [30, minute 3] The hero performed by the british singer in the first person singular catches in the act his girlfriend in her sexual infidelity, and “going out of his mind” [37] kills her with a knife. [37] Consequently, with this ballad, Elizabeth Adam can refer to the intentions of not only her hungarian and romanian, but also her english and british national secret political assassination. While by the “great master” [18, minute 6] of the ballad one can understand Győző HAJDU, the hero of the song can signify Tom Jones himself as a british national secret political husband candidate of Elizabeth Adam. The presumption of this english-british persecution consciousness of Elizabeth Adam is corroborated by the photo which was made in 1983 in Wales, the native land of Tom Jones, [38] on which she wears a white dress, and which can accordingly carry the following message: “I will not be ‘Delilah’, i remain ‘Little Snow-White’”: [1, p. XV] [Note: I expound the conception “Little Snow-White” in my book entitled “National Conspirations for Stifling Elizabeth Adam As a Terrestrial Extraterrestrial Historical Personality”.]



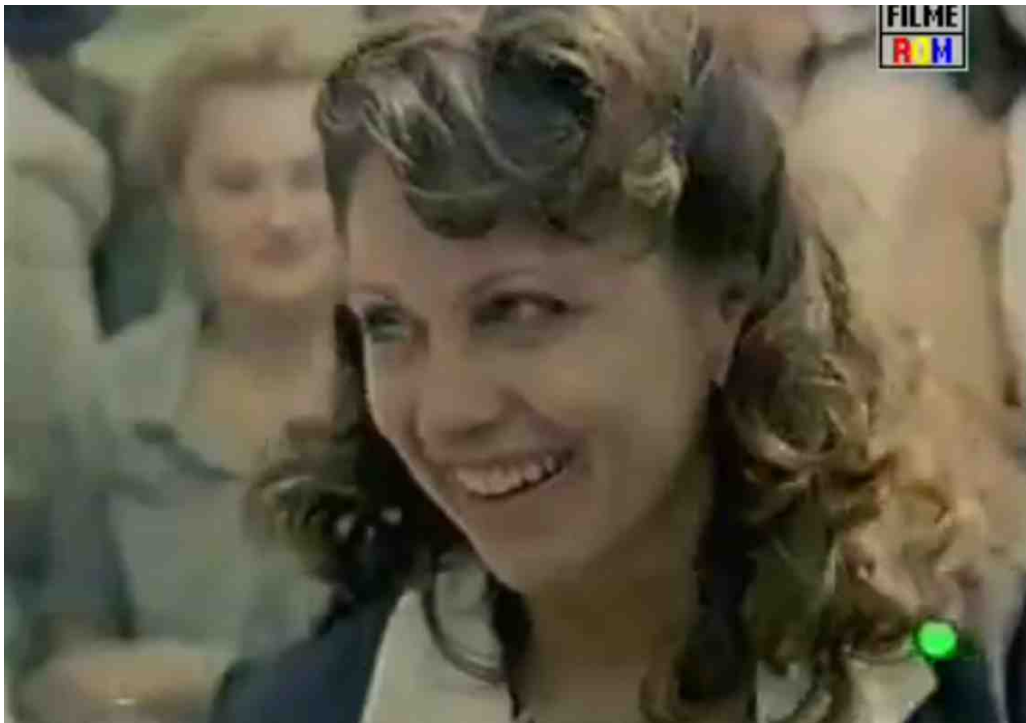
The reference to the intention of the national secret political assassination of Elizabeth Adam can also be reached independently of the contential resemblance of the ballad and the song, as well as of the activity of Elizabeth Adam. Beyond that “Delilah” is a jewish name, and according to the information received from my father Elizabeth Adam also is of jewish origin on the paternal side, taking into account that the rose-color, derived from the hungarian word “lila” [Read approximately: 'lilo.] meaning “violet” contained by the name “Delilah”, is an element of Elizabeth Adam’s color symbolism — which otherwise she uses particularly on the covers of her long-play gramophone disks entitled “Harangtisztán” (Bell-Clearly) and “Vadrózsák” (Wild Roses) [Note: See my book entitled “Elizabeth Adam As Wild Rose Message of National Marginalization”.] — from the name “Delilah” and the text of the english version of the song it can be developed a potential national secret political message addressed to Elizabeth Adam: [Delilah → d + e + lila + ah → dă (romanian) + ez (hungarian) + lila (hungarian) + ah = gives + this + violet + ah, namely roughly decoded: “If you remain rose-colored, namely marginalized, we will allow you to get material wealth only by prostitution, and behind its mask we will be able to carry into effect your spiritual and physical death.”] [Note: I mean by the general-consciousness death of the humanist spirituality of Elizabeth Adam the propagandistic assertion in or making it accessible for the general consciousness of the national secret political conception according to which she loves humans not from her humanism, but from her sexual instincts.] In this way, the above two independent chains of ideas referring to the intention of the national secret political assassination of Elizabeth Adam corroborate each other.

It is not secondary that the song sung by Tom Jones entitled “Delilah” was made by the english or the british national secret political propaganda among others a rugby anthem in Wales. [38] In her romanian films entitled “Doi bărbați pentru o moarte” [Read approximately: doy bər 'batsy 'pentru o 'moarte.] [In the english language: Two Men for One Death.] of 1969 and “Pruncul, petrolul și ardelenii” (The Baby, the Petroleum and the Transylvanians) of 1981, Elizabeth Adam was made act together with that actor Ilarion CIOBANU [Read approximately: iləri 'on tfo 'bānu.] who had been a professional rugby-player till 1962, [39] and in this latter film he is the leading character of the romanian national secret political partial screening of the english version of the above song:

Tom Jones: “I cross the street to her house ...” [37] The hero of the song does it with a knife, and Ilarion CIOBANU with a rifle. The difference is inessential: both are weapons, and are suitable for bringing about the death of symbolically the humanist spirituality, and factually the human body: [34, minute 47]



Tom Jones: “She stood there laughing”: [37] [29, minute 24]



Tom Jones: “I felt the knife in my hand ...”: [37] [34, minute 52]



Tom Jones: “... and she laughed no more.” [37] [29, minute 38]



The song entitled “Delilah” was also screened by the american national secret political organization (Illuminati) with the film of the american actress Angelina Jolie entitled “Playing God” of 1997. The film expresses the potential national secret political “Delilah” status of Angelina Jolie with having the actor Timothy Hutton sung her the line “Why, why, why, Delilah?” of the song: [57, minute 85]



In the scene there was also included the film and actual love-rival, David Duchovny, who similarly to Ilarion CIOBANU was required to appear with a rifle: [57, minute 88]



All these artificial facts corroborate one another in the hypothesis that behind them there lurks an in-

tention of multinational secret political spiritual and physical “annihilation” [1, p. 130] of Elizabeth Adam — and the persons of her kind. So much the more as in their popularization and mental associability they are suitable for preparing the public opinion for this, and for masking the assassination.

Minute 18. The ensemble Barozda [Read approximately: 'bɔrozɔɔ.] [7] of three male members, [19] in singing the stanza of minute 16, substitutes the word “enough” for the word-group “how much”: [18]

Elizabeth Adam Text	Barozda Text
“Beat, God, that heart, Who loves two or three; Because i love one only, Still enough i suffer.” [18, minute 16]	“Beat, God, that heart, Who loves two or three; Because i love one only, Still how much i suffer.” [18]

From the modifying word-group, it can be developed a potential hungarian ethnical secret political message addressed to Elizabeth Adam: [how much = de sokat (hungarian) → d + e + sokat → dă (romanian) + ez (hungarian) + sokat = gives + this + many, namely roughly decoded: “If you love only one, with the Barozda ensemble i will give you three, you will love three, and by this means i will beat you, i will turn it inside out the nest, which the little bird built in your heart. This is how i feel pity for you, this is how i deliver you from your sorrow.”] This message resembles the Delilah message, and so they corroborate each other as national secret political messages.

Consequently, the text modifications performed by the Barozda ensemble do not originate from Elizabeth Adam, those express the messages of the hungarian ethnical “heavens” [8, p. 203] in Romania. Further, the name of a member of the Barozda ensemble is István PÁVAI, [Read approximately: 'iʃtva:n 'pa:vɔi.] [19] “Pávai” means approximately “Of Peafowl”, and the peafowl as a bird incapable of flying is a national secret political symbol of the “forced alighting”. [10] For this reason, this name is also construable as a hungarian ethnical secret political message addressed to Elizabeth Adam: “If you remain faithful to István, and are not willing to marry a man able to back your career, i will subject you to a forced alighting.” Neither the romanian national “heavens” [8, p. 203] remained passive: in 1982, Adrian PĂUNESCU [In the english language: Păunescu = The Peafowly.] invited Elizabeth Adam to act in the Cenaclul Flacăra (The Flame Circle), [13] which for her meant a “forced alighting” in itself as well.

Minute 20. Elizabeth Adam as redactor and reciter, in a desperate, crying voice anew fulminates against the hungarian ethnical “heavens” [8, p. 203] in Romania:

“My god, spoil it, and beat it,
'Cause of which i wear mourning.” [18]

Minute 20. Elizabeth Adam as redactor and reciter, in a voice being moved, addresses a newer request to the “heavens”: [8, p. 203]

“Oh, my god, order housing,
'Cause i got bored with hiding,
With living on foreign land,
With crying much day and night.” [18]

An important element of the control system of Elizabeth Adam — and the persons of her kind — was constituted by the deterioration of her habitability conditions. For this, there must have existed a multi-

national secret law, to which the Delilah message refers as well: “Elizabeth Adam might have had a dwelling in her own property only if in her private life she resorted to prostitution, or in her professional life she changed over to the assertion of her corporality.” In the application of this law, the romanian national secret political organization ordained the building of the block residential quarter in Marosvásárhely (Târgu Mureș) Kövesdomb. [Read approximately: 'kəveʃdomb.] [In the romanian language: Dâmbul Pietros.] [In the english language: Petrous Hill.] Under the pretext of this, approximately in the first half of the decade 1970 — according to the information received from my father — the house of Elizabeth Adam’s parents was demolished, and they were presumed moved in one of the newly built blocks. After her marriage occurred around 1973, Elizabeth Adam in all probability moved to Győző HAJDU.

The above stanza refers to that after around 1975 Elizabeth Adam fell in love with me her relation with Győző HAJDU became more and more strained and awkward, she could live with him with more and more difficulty. She visited her parents increasingly often, and held out the prospect of moving back to them. At the same time, her this intention indicates the deteriorated state of her habitability conditions.

“My mother, my mother, light a candle,
I will go to you for supper.” [18, minute 21]

The prospects of Elizabeth Adam’s moving back to her parents, but particularly that of a divorce suit, then that of her single life meant for the hungarian ethnical secret political organization in Romania a security problem similar to her establishing contact with me, as these eventualities had no publicly assumable reason, and so their supervision would have also referred to its existence and actions. For this reason, this time the “heavens” [8, p. 203] were interested in fulfilling the wish of Elizabeth Adam: they interested the owners of a five-roomed two-storeyed house [41] in giving up their big dwelling and emigrating to the Hungarian People’s Republic. A part of this interest was constituted by that they could do this “in record time by the effective help of Győző HAJDU”. The house was expropriated by the romanian communist state, and they could move into it still in the year of the first-performance of the individual reciting evening entitled “Vadrózsák” (Wild Roses), in 1978, [41] by this means, certainly, ensuring a separate room for Elizabeth Adam. Further, in order to eliminate the danger of Elizabeth Adam’s moving back to her parents, they also were moved into that house. [41] With this, at the same time, they reduced the tension of the relation of Elizabeth Adam and Győző HAJDU, and made their living together possible.

This habitability operation can be essentially considered as being a simultaneous satisfaction of the demands of Elizabeth Adam towards moving back to her parents and “housing”. [18, minute 20] Győző HAJDU could be there, namely the marriage of Elizabeth Adam and Győző HAJDU was rescuable only if he arranged the affair, and a separate room was at his disposal as well. For this it was needed the house much bigger than the average one, and the having the owners emigrated. With keeping the control of Győző HAJDU over the house, Elizabeth Adam was interested in maintaining the marriage by virtue of her habitability needs. The purchase of a dwelling was not the interest of the “heavens”, [8, p. 203] as with that also Elizabeth Adam would have become an owner, which would have infringed the secret dwelling law relative to the persons of her kind. Hence it can be seen what a determinant role the control of the habitability conditions of Elizabeth Adam had in her control: if in 1978 she possesses dwelling property, probably she does not ask the “god to order housing”, [18, minute 20] but divorces Győző HAJDU.

“The heart became dry in me,

As the mown grass in the field.” [18, minute 21]

This was formulated by Adrian PĂUNESCU with his verse entitled “O iubesc pe Albă ca Zăpada” [Read approximately: o yu 'besk pe 'albə kə zə 'padə.] [In the english language: I Love Little Snow-White.] written around the middle of the decade 1980, probably inspired by Elizabeth Adam as follows:

“From time to time, she says words,
Such as that cold is beautiful ...” [42]

Minute 24. Elizabeth Adam as redactor and reciter pictures that she is persecuted by the “heavens” [8, p. 203] denoted by the word “mother” firstly because of her original nature. To that she uses the word “mother” not in its strict sense, there refers also the thought “our mother, Transylvania” [15] [23] of the hungarian poet in Romania István HORVÁTH [Read approximately: 'iftva:n 'horva:t.] comprised in her individual reciting evening entitled “Harangisztán” (Bell-Clearly):

“My mother cursed me,
When she gave birth to me;
She shouted up to the skies,
She bent in two in the skies.” [18]

In this same spirit, with his verse entitled “Boszorkány” [Read approximately: 'bosorka:ny.] [In the english language: Witch.] Domokos SZILÁGYI curses the “fasting witch magdolna piripocsi”: [9] [Read approximately: 'mɔgdolnɔ 'piripo:tʃi.]

“magdolna piripócsi, your vice’s grave, your sin’s great, your bursting-out two cheeks,
your black fiery-eyes, your by-satan thrown silken eyelashes,
your by-satan rounded hard breast, your by-satan strained tight belly,
your by-satan molded tender thighs, your by-satan drawn long legs ...
your [...] husband remain barren, your womb sterile ...
now we crucify you, your soul cannot fly away ...” [9]

With regard to that the description of Domokos SZILÁGYI roughly fits Elizabeth Adam, with it he may detail why and wherewith Elizabeth Adam’s “mother cursed her”, [18, minute 24] and this verse was composed around 1967, [9] therefore approximately at the same time as the text of the song sung by Tom Jones entitled “Delilah”, [38] it can be presumed that with his verse entitled “Boszorkány” (Witch) Domokos SZILÁGYI as a proxy of the hungarian ethnical “heavens” [8, p. 203] in Romania introduces Elizabeth Adam in his poetry under the code name “magdolna piripócsi”, by so doing corroborating the above message of Elizabeth Adam.

Minute 25. Elizabeth Adam condemns the “cursing” as an anti-humanist attitude:

“The curse of my mother caught me;
How deplorable that mother is,
Who curses her child ...” [18]

And at the same time she gives notice of that the phenomenon is not of individual, but of social character, “if today she is [persecuted], then tomorrow another” [18, minute 25] will be persecuted:

“The rain is falling on the [...]

If today on me, tomorrow on another ...” [18, minute 25]

Minute 25. After these, in the “heavens” [8, p. 203] there arose the need that the humans would construe the word “mother” not to them, but in its strict sense. For filling this, presumably they did not find a suitable text in the collection entitled “Vadrózsák” (Wild Roses) of János KRIZA, so that they had to have the Barozda ensemble sung a folk-song taken from an external source or a literary song composed for this special purpose:

“My mother told me,
The whole world would be my country,
Wild-rose bush would be my housing,
Neither there would i be staying.” [18]

With this, at the same time, they warned Elizabeth Adam if she did not accept the serving and the personal national secret policy of the hungarian ethnical “wild beast” in Romania, and its “hunting-field” as her “country”, [18, minute 20] then “the whole world would be her country,” [18, minute 25] and if she did not accept the dwelling of Győző HAJDU, then the “wild-rose bush would be her housing,” [18, minute 25] as well as they acknowledged that they had taken notice of the demand of Elizabeth Adam on a new “housing”. [18, minute 20] Further, with this folk-song or literary song the “heavens” [8, p. 203] assert the conception of the anti-Elizabeth Adam hungarian ethnical secret political propaganda in Romania according to which she was under the influence of her mother. Within the framework of this, with the word “wild-rose bush” they program self-coveringly misleadingly that the wild-rose symbol of Elizabeth Adam was not created by herself as a reflection, expression and message of her “marginalization” [11] and persecution, but it also originates from her “mother”. [18, minute 25]

This “mother” conception was asserted also by the english multinational secret political propaganda around 1967 with the song entitled “Mama Told Me Not to Come” of Randy Newman in Los Angeles, which around 2000 was sung by Tom Jones as well, then in 2012 he sang it for the british queen as well together with the song entitled “Delilah”. [38]

Certainly, in many humans there might have arisen and may arise approximately the question: “Why did Elizabeth Adam, speaking and reciting in the english language, not migrate to the english language territory?” She could answer to this: “I would not assume my ‘Delilah’ deadly destiny.” [3] The “mother” conception, asserted with the popularization throughout decades of the song entitled “Mama Told Me Not to Come”, programs the self-coveringly misleading answer of the english national secret political organizations: “Because her mother told her not to come.”

At the same time, in many humans there might have arisen and may arise approximately also the question: “Unlike Ion CARAMITRU, why did Elizabeth Adam, making an appearance ‘in front of specialists in Hollywood’ [1, p. 162] and touring in the english language in Great Britain, not receive a role in the english language territory?” {Note: Between 1991 and 1996, Ion CARAMITRU was drawn into several films of english language, [39] and this having been qualified as being a “significant achievement for the United Kingdom”, [38] in 1995 he was rewarded with the title of “honorary officer of the Order of the British Empire”. [39]} The answer to this can be formulated so as well: “The satanist freemason queen mama was not interested in that Elizabeth Adam diffused her humanist and non-nationalist spirituality in her ‘Empire’.” For this reason, on the part of Tom Jones and his accomplices it would be meritorious if they created and sang the song entitled “Mama Told Us Not to Take Delilah”. {Note: On the following photo, there can be seen the anti-Elizabeth Adam british national secret political conspirators queen Elizabeth II of the monarchy of the british national secret

political organization and Tom Jones. [50]}



Minute 26. Elizabeth Adam as redactor and reciter communicates that the social basis of our potential relation is our common status of wild rose:

“Both i am orphan, and you are orphan,
Let’s listen to the word of each other;
Two orphans tally well together,
Let’s slip into each other’s shadow.

So much [So much = Annyi → Adorján István] sorrow in my heart,
It bent in two in the skies.” [18]

Minute 26. Elizabeth Adam as redactor and reciter recites the ballad entitled “Kőmives Kelemenné”, [8, p. 314] [Read approximately: 'kə:miveʃ 'kelemenne:] [In the english language: Mrs. (The Wife of) Kelemen KŐMIVES.] in which on the basis of a “close agreement twelve masons [8, p. 314] put in the fire” [8, p. 316] Mrs. KŐMIVES, “they added her fragile ashes to the lime, with that erected the high castle of Déva”. [Read approximately: 'de:vɔ.] [In the romanian language: Deva.] [Note: Deva is a town in Romania.] [8, p. 316] The ballad can also be construed approximately as a message of Elizabeth Adam: “The ‘heavens’ [8, p. 203] conspired against me in order that marginalizing and persecuting me maintain their secret power over society.”

Minute 33. At the end of the ballad, “under the little son” [8, p. 317] of “Mrs. Kelemen KŐMIVES” [8, p. 314] “the earth broke, and he fell in there.” [8, p. 317] From this, it can be also developed a narrower interpretation of the ballad, relative to the potential relation of Elizabeth Adam and my person: “Because of the conspiracy against me of the ‘heavens’, [8, p. 203] i am willing to undertake a child only from István.” In order to emphasize this, in a crying and raising voice she tells twice:

“So much [So much = Annyi → Adorján István] sorrow in my heart,
It bent in two in the skies.” [18]

Minute 34. Elizabeth Adam as redactor, writer and reciter messages again to the “heavens” [8, p. 203] in a crying-imploring voice:

Kriza Text	Elizabeth Adam Text
“If the heavens don’t feel pity for me, My tears will not even stop falling.” [8, p. 86]	“If the heavens don’t feel pity for me, My tears will not stop falling.” [18]

The substitution of the word “sem” [Read approximately: 'jem.] for the word “nem” [Read approximately: 'nem.] — of which english equivalent is the leaving out of the word “even” — and after that the telling of the original text can be construed as the negation of the original text, with which it gains a fundamentally new meaning, because the opposite of the word “sem” is my code name “is” (also, as well):

Original Text	Negated Text
“If the heavens don’t feel pity for me, My tears will not even stop falling.” [8, p. 86]	“If the heavens feel pity for me, My tears will stop falling as well.” [18]

Which roughly means: “If you mitigate my sufferings, i will cease my lamentation because of the lack of István.”

Minute 34. Elizabeth Adam as redactor and reciter corroborates her child-undertaking message formulated with the ballad entitled “Mrs. Kelemen KŐMIVES”:

“I told you, sad turtle-dove,
Don’t build a nest on the roadside;
Because they will grasp your son,
And you’ll kill yourself with sorrow.

Build it in a vast forest,
On top of the sorrow-tree,
There they will not find your son,
You won’t kill yourself with sorrow.” [18]

By “roadside”, [18, minute 34] Elizabeth Adam understands the normal society. She as a “sad turtle-dove”, [18, minute 34] namely a “marginalized” [11] person, is not willing to found a family with a non-“marginalized” person, as he would draw her child into the normal society, and by so doing he would “marginalize” her from her child as well.

Minute 34. In the covering with the “many being on the road” [18] of the ethnical and the national secret political organizations wanting to “find the son” [18, minute 34] of Elizabeth Adam, the Barozda ensemble repeats only the first half of the Kriza stanza, it substitutes the second half with lines of external origin or composed for this special purpose:

Elizabeth Adam Text	Barozda Text
“I told you, sad turtle-dove, Don’t build a nest on the roadside; Because they will grasp your son, And you’ll kill yourself with sorrow.” [18]	“I told you, sad turtle-dove, Don’t build a nest on the roadside; Because there are many on the road, They will come across your little nest.” [18]

Minute 35. Elizabeth Adam as redactor and reciter, with the piece of poetry entitled “Hej páva, hej páva, császárné pávája”, [Read approximately: hey 'pa:vɔ 'tʃa:sa:rne: 'pa:va:yɔ.] [In the english language: Oh Peafowl, Oh Peafowl, Peafowl of the Empress.] pictures that she as a “rich girl” [18] wants to found a family with me as a “poor lad”. [18]

Minute 37. Elizabeth Adam as redactor and reciter expresses twice her desire to the “heavens” [8, p. 203] that they allow her to establish contact with me on her initiative:

“The god grant such a law,
The girl propose to the lad.” [18]

Then, certainly, alluding to my person she states:

“You may love a brunet,
'Cause he may be excellent.” [18, minute 38]

Minute 39. Elizabeth Adam as redactor and reciter makes an allusion to the “solitude” [18] of my person and her “nunhood”, [18] namely to our common wild-rose social state and status:

“Many lads like the
Solitude,
Many girls undertake
Nunhood.” [18]

Minute 40. Elizabeth Adam as redactor and reciter indicates that in connection with the following song her message comprises also its texts put aside by her for personal security reasons:

“It is better at all times
To talk wisely less,
Than without reason
To talk very much random.” [18]

Minute 40. The first stanza of the song afforded possibility for Elizabeth Adam to reveal the two elements of her color symbolism, the yellow signifying her humanism and non-nationalism, and the blue referring to the rose-color signifying her “marginalization” [11] and persecution:

“In green woods, in flat fields,
There is a bird walking,
Yellow’re its legs, blue’re its wings,
Oh, what on pearls it’s stepping.” [18]

Minute 40. Elizabeth Adam as redactor, writer and reciter substitutes the word “girl” for the word “lad”, by this means signaling that with the individual reciting evening she “shows herself” [7] as well, it has a signification relative to her person as well:

Kriza Text	Elizabeth Adam Text
It calls me for a co-traveler, I will go away already, In Transylvania, no such girl is there, Who could retain me already. [8, p. 219]	It calls me for a co-traveler, I will go away already, In Transylvania, no such lad is there, Who could retain me already. [18]

After this, Elizabeth Adam hums the third stanza, and just enters into humming the fourth stanza, so signaling that this constitutes the further contents of her message:

“But it’s not me the first one,
Whom to waters you’ve taken,
It’s neither me the last one,
With whom you’ve in this way done.” [8, p. 220]

Hence it can be seen the moderation of Elizabeth Adam determined by the experience and knowledge of the Ceaușescu-like communist dictatorship and the personal national secret policies, that she was not completely free in the selection and redaction of the text, she feared the possible national secret political discovery of her metamessages, the censorship and the consequences, that she incurred a risk also with the texts until now, particularly with the texts revealing the contents of her relation with Győző HAJDU, and that all these constitute the reason of that “she went before the home audience with this modest collection not without all shivers.” [18, minute 1] After this, the national secret political censorship and the consequences manifested themselves in that her individual reciting evening entitled “A nap árnyéka” (The Shadow of the Sun) of 1980 would be her last individual production of dramatic art of hungarian language.

Minute 41. Elizabeth Adam as redactor and reciter tells the tale entitled “Az aranyszőrű bárány”, [Read approximately: ɔz 'ɔrɒnysə:ri: 'ba:ra:ny.] [In the english language: The Golden-Haired Lamb.] in which a royal princess goes to wife to a shepherd, with this further underlying the legitimacy of our potential relation.

Minute 45. Elizabeth Adam as redactor and makes a newer allusion to that she wants to move off from Győző HAJDU, and would like to establish contact with me:

“A rosemary grown up
On the mountain of rainbow,
It does not like its place,
It will go into hiding.

It has to be taken out from there,
It has to be put into a new earth,
It should be planted
Under the window of my lover.” [18]

Minute 47. Elizabeth Adam as redactor and reciter, in a bitter voice reveals that the “heavens” [8, p.

203] informed her also about that i “loved someone else, not her.” [18] And indeed: approximately between 1975 és 1981 — similarly to the unilateral sentimental relation of Elizabeth Adam to me — i experienced love-feelings in my soul towards the class-mate named Ildikó DÁVID [Read approximately: 'ildiko: 'da:vid.] of my sister.

“Fall, leaves, hide me away,
'Cause my sweet loves someone else, not me.” [18]

The romanian national “heavens” [8, p. 203] screened also these lines selected by Elizabeth Adam with her film entitled “Bietul Ioanide” (Poor Ioanide) of 1980: [4, minutes 16 and 17]





Minute 47. Elizabeth Adam as redactor, writer and reciter, in a dance-word get-up, redacted together from many small parts of text, substitutes the word-group “my sons” with the word “lads”:

Kriza Text	Elizabeth Adam Text
“The word to the dance, my sons!” [8, p. 362]	“The word to the dance, lads!” [18]

With this operation, Elizabeth Adam roughly messages: “If ‘my sweet loves someone else, not me’, [8, p. 19] i will not have ‘sons’, possibly only ‘lads’, and those can enter into relations with me through dance.”

Minute 47. Elizabeth Adam as redactor and reciter, with her dance-word get-up roughly messages that: “I am willing to contract a newer marriage only with István.” With the sentence “I will go to you, my love, to live,” [18] she anew reveals her intention of moving off from and divorcing Győző HAJDU. For picturing the measure of the deterioration of the habitability conditions of Elizabeth Adam, it is to be mentioned that while she as a world-famous actress probably lived at the time of first-performing this individual reciting evening in the room of Győző HAJDU, and therefore her habitability depended on such a person, whom she did not love, i as a secondary-school student had a separate room in the three-roomed block dwelling, into which we moved in 1977 with my parents.

Minute 48. Elizabeth Adam as redactor and reciter tells the sentence qualifiable as the slogan of her revolt against her deteriorated dwelling conditions: “This house is small for me.” [18]

Minute 50. Elizabeth Adam as redactor, writer and reciter, with repeating twice and stressing the sentence “it’s clear”, [18] communicates that the “laddy” mode of life would be “deadly” [18] for her:

Kriza Text	Elizabeth Adam Text
“Now the dance is deadly as well, Ah, oh, it’s clear, Ah, oh, it’s clear!” [8, p. 211]	“Now the dance is deadly as well, It’s clear, it’s clear, it’s clear!” [18]

Elizabeth Adam did this in 1978, around three years before the cognition by the public science of the HIV virus and the AIDS disease. At that time, in the background of the already existing HIV virus and the AIDS disease, there also existed personal national secret political strivings after using the corporal love for covering generally political assassinations, and particularly the assassination of Elizabeth Adam. This is another formulation and a corroboration of the Delilah message. In Romania, the role of the hero of Tom Jones would have been played by Győző HAJDU. Further, in case of divorce, the Delilah mode of life sung by Tom Jones for the first time in 1968, [38] the “laddy” mode of life recited by Elizabeth Adam for the first time in 1978, and not least the Dona Juana mode of life performed by Elizabeth Adam in 1989 on behalf of the Marosvásárhely (Târgu Mureş) National Theater [43] could have been used by the national secret political organizations for covers for her infectious assassination, especially after around 1975, when according to my hypothesis the american national secret political organization (Illuminati) set the HIV virus on its deadly way. [Note: See the point entitled “The Illuminati’s biological weapon of ‘human immunodeficiency virus’” of my book entitled “Eyes Wide Open: The Illuminati Tigress-Programing, -Training and -Using Angelina Jolie”.]

Minute 50. Elizabeth Adam as redactor, writer and reciter, with repeating the word-group “don’t give in” [18] encourages herself, and expresses her resoluteness, of which motivation is her love cherished towards me, which has not only a subjective — her feelings — but also an objective basis: the identity of our individuality, spirituality, as well as social state and status.

“Don’t give in, don’t give in,
I love my darling,
But still more my country,” [18]

With the last sentence, Elizabeth Adam rather refers to the motivation of the relation of the “heavens” [8, p. 203] with her, she took it in her dance-word get-up in order that they could not impute her its leaving out, with a particular regard to that she consequently left out every part of text of ethnical or national character.

“So much [So much = Annyi → Adorján István] sorrow in my heart,
It bent in two in the skies.” [18, minute 50]

Minute 51. Elizabeth Adam as redactor, writer and reciter substitutes the word-group “in sorrow” [8, p. 68] for the word-group “without my love” [18] in order to communicate: “For me, to live without István means to live in sorrow”:

Kriza Text	Elizabeth Adam Text
“See, quite enough I speak, Still, in sorrow I live.” [8, p. 68]	“See, quite enough I speak, Still, without my love I live.” [18]

Minute 52. Elizabeth Adam as redactor and reciter, in a crying voice, finishes her individual reciting

evening entitled “Vadrózsák” (Wild Roses) of 1978 with the is-coded message “Because of István i live in sorrow” already communicated in minute 15:

“See, quite enough I speak,
Still, in sorrow I live.” [18]

2.4. In the individual reciting evening entitled “A nap árnyéka” (The Shadow of the Sun)

In describing and demonstrating the contents of the part of the universal-nation making means of Elizabeth Adam comprised in her individual reciting evening entitled “A nap árnyéka” (The Shadow of the Sun), i compare the texts of the long-play gramophone disk entitled “A nap árnyéka” (The Shadow of the Sun) of 1982 of Elizabeth Adam, of the monodrama entitled “A nap árnyéka” (The Shadow of the Sun) of 1980 formally of Győző HAJDU, published in his paper book entitled “Az én Móricz Zsigmond és az Ő Bethlen Gábor” (My Zsigmond MÓRICZ and His Gábor BETHLEN) of 2009, as well as of the “Erdély-trilógia” (Transylvania Trilogy) of Zsigmond MÓRICZ, consisting of his three novels entitled “Tündérkert”, [Read approximately: 'tinde:rkert.] [In the english language: Fairy Garden.] “A nagy fejedelem”, [Read approximately: ɔ nagy 'feyedelem.] [In the english language: The Great Prince.] and “A nap árnyéka” (The Shadow of the Sun). I consider the text of the gramophone disk as being completely authentic. Conversely, in the above paper book of Győző HAJDU, there was made it disappeared from the monodrama the first, Zsuzsanna KÁROLYI song of Elizabeth Adam. This evidently intentional deed is a part of the national secret political propaganda aiming at stifling, falsifying and “annihilating” [1, p. 130] the spirituality of Elizabeth Adam, in this regard the book does not inform, but deceives, and for this reason in the text of the monodrama there could be other intentional and tendentious modifications as well.

The purpose of taking away with cutting on the gramophone-disk the respective monodrama passages is mostly to adjust the sound recording made of the first performance of 10 june 1980, [3] to the narrower time limits of the gramophone disk. Conversely, in some cases, Elizabeth Adam takes away only a few words, not only in her gramophone disk, but also in her individual reciting evening, moreover, from time to time she also adds to the text of the monodrama her “foreign linguistic elements”, [1, p. 149] not only in her individual reciting evening, but also in her gramophone disk, from which it can be seen that besides the general text abridgement she follows her communication purposes as well. Accordingly, the taken-away passages do not contain such elements which could be regarded as parts of the universal-nation making means of Elizabeth Adam.

I designate the differences, essential from the point of view of the communication of the universal-nation making means of Elizabeth Adam, between the compared texts with the time of the gramophone disk. I comprise the relevant parts of text in tables with a view of an easier comparison. Zsigmond MÓRICZ has one quality: writer, while Győző HAJDU wavers between two qualities: redactor and writer, as well as Elizabeth Adam among three qualities: redactor, writer and reciter. Regularly, the differences between the Móriczist text and the monodrama text mirror the redactor-writer activity of Győző HAJDU, while those between the monodrama text and the gramophone-disk text were held by Elizabeth Adam in her theater program or in the course of making the gramophone disk with cuttings from the tape of tape recorder.

2.4.1. Political-ideological elements

The universal ideology of Elizabeth Adam is almost wholly contained by the “Erdély-trilógia” (Transylvania Trilogy) of Zsigmond MÓRICZ and by the monodrama entitled “A nap árnyéka” (The Shadow of the Sun) for the most part taken over from that formally by Győző HAJDU. Elizabeth Adam signals with repeating or accentuation not prescribed by the monodrama that she does not merely convey the universal ideology, but also shares it, she regards it as a part of her universal-nation making means as well. The ideological elements cannot be considered as being hidden, but the repeating and accentuation aim also at expressing the meta and ideological character of the message.

The ideology of the universal-nation making means of Elizabeth Adam could get over the censorship of the Ceaușescu regime just because of its humanist and non-nationalist character, of which otherwise Győző HAJDU also was a part. Namely, the development of the “human consciousness” [14, minute 18] of the hungarian humans in Romania could decrease their resistance towards the assimilation policy, it could be an intermediate phase of their assimilation into the romanian nation. Adrian PĂUNESCU refers to this purpose of the Ceaușescu regime in his article appeared on 11 december 1982 in the country-wide weekly paper of romanian language Magazin [Read approximately: maga 'zin.] [In the english language: Illustrated Magazine.] in Bucharest (București) with that he names “humans” the “compatriots of hungarian ethnicity earning reputation for the spirituality of the hungarians in Romania” [1, p. 173] and “the public in Marosvásárhely (Târgu Mureș) streaming into the theater” [1, p. 174] for viewing the 100th performance of “A nap árnyéka” (The Shadow of the Sun). But, naturally, this relative, partial and involuntary compatibility of Elizabeth Adam with the romanian national-communism does not diminish her merits and the universal value of her political means.

Minute 4. Elizabeth Adam as redactor and reciter, in defense and “eradiating” [1, p. 164] of her humanism, takes away from the text of the monodrama a passage, which contains the word “woman animal” [1, p. 132] occurring in the “Erdély-trilógia” (Transylvania Trilogy) of Zsigmond MÓRICZ in another context.

Monodrama Text	Gramophone-Disk Text
[Győző HAJDU as narrator:] “— The woman was killed by jealousy, the woman animal shall become invisible in the glory of her husband —” [1, p. 132]	[Elizabeth Adam as narrator:] “— The woman was killed by jealousy.” [3]

After Elizabeth Adam did not want to qualify herself as “woman animal” [1, 132. o.] in front of the public, and she did not want to “become invisible in the glory of her husband” [1, 132. o.] according to the redaction of Győző HAJDU, to the glory of their beastly lords — the ethnical and national “wild beasts” — and to the ingloriousness of the humane Elizabeth Adam, probably Miklós SOÓS managed on the level of appearance to associate Elizabeth Adam with animals, when he photographed her as a “woman” [1, p. 132] beside an ass as an “animal” [1, p. 132] in the zoological garden in Sydney in 1982: [1, p. XX]



This photo, as an association of Elizabeth Adam with animals, constitutes a part of the national secret political propaganda, concretely the Australian English national secret political propaganda, striving to negate and “annihilate” [1, p. 130] her humanism.

Minute 7. Elizabeth Adam as redactor and reciter, in defense and “eradiating” [1, p. 164] of her humanism, takes away a passage.

Móriczist and Monodrama Text	Gramophone-Disk Text
[Zsigmond MÓRICZ and Győző HAJDU as Zsuzsanna KÁROLYI:] “‘Another woman lives in peacefulness on the domain inherited from the ancestors, she knows what she does, she knows that the piglet which was farrowed in her court is her piglet, it has to be risen by her, — she knows that her child shall be born where she was born —’” [44] [1, p. 132]	[Elizabeth Adam as Zsuzsanna KÁROLYI:] “‘Another woman lives in peacefulness on the domain inherited from the ancestors, she knows what she does, she knows that her child shall be born where she was born —’” [3]

Minute 11. Elizabeth Adam as redactor and reciter, partly with regard to the religious conviction and sensibility of the humans, takes away a sentence containing the word-group “Mrs. Christ”, [1, p. 134] and with repeating adds two sentences.

Móriczist Text	Monodrama Text	Gramophone-Disk Text
[Zsigmond MÓRICZ as	[Győző HAJDU as	[Elizabeth Adam as Zsuzsanna KÁROLYI, in

Móriczist Text	Monodrama Text	Gramophone-Disk Text
Zsuzsanna KÁROLYI:] “I do not want to be Mrs. Christ. / — I am a human, and i want to live in a human manner.” [44]	Zsuzsanna KÁROLYI:] “I do not want to be Mrs. Christ! — I am a human, and i want to live in a human manner! —” [1, p. 134]	a rising-quasi-shouting and protesting-arrogating tone:] “— I — I am a human, and i want to live in a human manner! — I am a human! I want to live in a human manner! — I am a human! I want to live in a human manner! —” [3]

Elizabeth Adam resorts to the means of repeating deviating from the monodrama in order to unambiguously signal the first element of her universal ideology. In this, by arrogating the human existence and manner of life, she means not only that as Zsuzsanna KÁROLYI she refuses the status of prince consort, [3, minute 17] and as Elizabeth Adam she refuses the status of “noble lady” [3, minute 8] of Transylvania, but also that as Elizabeth Adam she refuses the “witch” [9] status as an ideological justification of the anti-humanism applied against her, she refuses generally the “witch” ideology as a manifestation of the anti-humanist nationalism, she would like to develop the “human consciousness” [14, minute 18] of the anti-humanist “hungarians” applying against her the “witch” ideology, she would like to generally develop the “human consciousness” of the humans besides the national consciousness. And the arrogation of the human existence and manner of life can be last but not least construed even so that the Ceaușescu regime should ensure more humane conditions of life for the citizens of the Socialist Republic of Romania.

Minute 17. Elizabeth Adam as redactor, writer and reciter takes away a passage, and in its place she re-redactedly and re-writtenly adds two sentences directly from the novel entitled “A nagy fejedelem” (The Great Prince) of Zsigmond MÓRICZ, with which she anew points to the importance of the human existence and identity.

Móriczist Text	Monodrama Text	Gramophone-Disk Text
[Zsigmond MÓRICZ as narrator:] “She never wanted to bear a cross: she wanted to be happy. She wanted to be a human.” [45]	[Győző HAJDU as Zsuzsanna KÁROLYI:] “— I have never wanted to become a prince consort. —” [1, p. 137]	[Elizabeth Adam as Zsuzsanna KÁROLYI:] “— I have never wanted to become a prince consort — I wanted to be happy — I wanted to be a human —” [3]

With accentuating the word “human”, [3] Elizabeth Adam signals that she regards the attainment, maintenance and development of the human existence and identity as being her principle and purpose. At the same time, the first sentence and the utterance in it of the “foreign linguistic element” [1, p. 149] “i” [Note: In the hungarian language, it is not necessary to utter the personal pronoun with the verb, its utterance may be used to increase the meaning. It is important to mention that the monodrama text does not contain the word “I”.] [3] are references to that it was the hungarian ethnical “wild beast” in Transylvania who proposed the carrying out of Elizabeth Adam’s status of “noble lady” [3, minute 8] of Transylvania.

With her this redactor-writer operation, Elizabeth Adam proves that she not only utilized the monodrama, but also studied the works of Zsigmond MÓRICZ, which refers to her redactor-writer activity performed in making the monodrama.

Minute 23. Elizabeth Adam as redactor and reciter, in the “eradiating” [1, p. 164] of her humanism

and non-nationalism, takes away the passage “I have nothing in common with your turks and with your germans. Had such a nullity to climb the highest; you are poor, as you are devoured by the mighty.” [1, p. 139]

Móriczist and Monodrama Text	Gramophone-Disk Text
[Zsigmond MÓRICZ and Győző HAJDU as Zsuzsanna KÁROLYI:] “— Give me back my youth, give me back my health, give me back — I have nothing to do with your Turks and with your Germans. Had such a nobody to climb the highest; you are poor, as you are devoured by the mighty. Who were you, when i got acquainted with you?” [45] [1, p. 139]	[Elizabeth Adam as Zsuzsanna KÁROLYI:] “— Give me back my youth, give me back my health, give me back — Who were you, when i got acquainted with you?” [3]

At the same time, this passage was construable to Elizabeth Adam as well, as similarly to Gábor BETHLEN she also “climbed the highest” from below. Then, she became “poor”, because she was “devoured by the mighty”. [1, p. 139] Her this “deadly destiny” [3] was sung by her with her Zsuzsanna KÁROLYI song made it disappeared from the paper text of the monodrama in course of the printing process, treated in the following point.

Minute 30. Elizabeth Adam as redactor and reciter, in defense and “eradiating” [1, p. 164] of her humanism, takes away a passage, which contains the word-groups “devilish temptation”, “dangerous creature”, and “womanly animal” [1, p. 141] the latter being taken away in minute 4 as well.

Móriczist Text	Monodrama Text	Gramophone-Disk Text
[Zsigmond MÓRICZ as narrator:] “And Anna stood in front of him with a blazing prettiness. — how beautiful, how tall and slender she is — He never needed — any woman apart from his wife, — and he never allowed that some womanly animal took him out of his way. — This Anna, that is different — there is something special in her, — of which he cannot rid himself. Some devilish temptation and desire — It was this the only woman, who had an influence on him — If he brushed against her — although her dress rubbed against him, there were already fire and burning in him.” [45] “— If a woman comes to one’s mind, then you cannot think of something else. Then there is neither politics, nor fighting, nor war.” [2] “All his wisdom, clean thoughts demanded that this was a dangerous creature, to whom one must	[Győző HAJDU as narrator:] “And Anna stood in front of him with a blazing prettiness — how magnificent, how tall and how slender she is — The prince never needed any woman apart from his wife, and he never allowed that some womanly animal took him out of his way. But this Anna, that is different. There is something special in her, of which he cannot rid himself. Some devilish temptation and desire. The only woman, who has an effect on him. If he brushes against her, although he rubs against only her dress, there are already fire and burning in him — If she comes to his mind, he cannot think of something else; then there is neither politics, nor fighting, nor war. All his wisdom, clean thoughts demand that this is a dangerous creature, to whom one must not	[Elizabeth Adam as narrator:] “And Anna stood in front of him with a blazing prettiness — how magnificent, how tall and how slender she is — / The

Móriczist Text	Monodrama Text	Gramophone-Disk Text
not get accustomed, to whom he must not abandon himself — / And the prince asked:” [45]	get accustomed, to whom he must not abandon himself — / The prince asked:” [1, p. 141]	prince asked:” [3]

At the same time, the above description of Anna BÁTHORY could have been construed to Elizabeth Adam as well. And she wanted to “show of herself” [7] only the human, not the woman.

Further, it can be put the question: what motive did Győző HAJDU impel, and what purpose did him guide in that in this passage of more than 100 words he made an adjectival lexicological modification, namely he substituted the word “szép” [Read approximately: se:p.] [In the english language: beautiful.] [45] with the “foreign linguistic element” [1, p. 149] “gyönyörű”, [Read approximately: 'gyənyəri:] [In the english language: magnificent.] [1, p. 141] in spite of the fact that “he endeavored to get up the podium program so that, with the exception of a few conjunctions indispensable exclusively at the logical joining to each other of the sentences, no foreign linguistic elements modify the original thought of Móricz”? [1, p. 149] In a sham fading into himself and the “annihilation” [1, p. 130] of Elizabeth Adam, he “endeavors” to give his sham answer to this question, when introducing the word “magnificent” in another place too in his respective book, alleging that “he has assumed the redactor ‘magnificent’ destiny not giving a palm, but fixing a crown of thorns on his head”: [1, p. 8] because the word “magnificent” is a his favorite word originating in his “‘magnificent’ destiny”. Conversely, it is much more probable that this modification was first held by Elizabeth Adam in her theater program in order to express and “show”, [7] as a new element of her universal-nation making means, her disapproval towards this Hajduist passage falsifying her spirituality, then Győző HAJDU introduced before bringing out the book in 2009 this “foreign linguistic element” [1, p. 149] of Elizabeth Adam in the text of the monodrama destined for printing to paper, in order that on the level of publicity he with fading made it disappear his this conflict with Elizabeth Adam as an evidence of the existence and actions of the hungarian ethnical “wild beast” in Transylvania utilizing him in relation to Elizabeth Adam and the Ceaușescu regime. Namely, the “redactor ‘magnificent’ destiny” of Győző HAJDU comprised also that, this time secretly certainly in a manner “giving a palm and putting a crown of national ‘wild beast’ on his head”, he comprised in the monodrama “redacted on the womanly voice” [1, p. 150] of Elizabeth Adam also such “linguistic elements foreign”, not from the “thought of Zsigmond MÓRICZ”, [1, p. 149] but from that of Elizabeth Adam, which if she had not taken away, i could not have written this book. It refers to the the hungarian and romanian ethnical and national conspirations aiming at stifling, falsifying and “annihilating” [1, p. 130] Elizabeth Adam’s “strong individuality”, [1, p. 181] personality and spirituality that Győző HAJDU, “knowing Elizabeth Adam the best both humanly and artistically”, [1, p. 195] expected his “consort”, [1, p. 25] according to her aspiration “showing herself”, [7] to “show” on the stage not herself, but conceptions “annihilating” [1, p. 130] her spirituality.

Minute 47. The monodrama and Elizabeth Adam as redactor, writer and reciter, adding to the Móriczist text, stress their commitment towards peacefulness and restfulness.

Móriczist Text	Monodrama and Gramophone-Disk Texts
[Zsigmond MÓRICZ as Gábor BETHLEN:] “I am the prince of	[Győző HAJDU and Elizabeth Adam as Gábor BETHLEN:] “I am the prince of peacefulness, and i want

Móriczist Text	Monodrama and Gramophone-Disk Texts
peacefulness, and i want to remain that.” [2]	to remain that! / The prince of peacefulness! Of restfulness!” [1, p. 145] [3]

Minute 47. The monodrama and Elizabeth Adam as redactor, writer and reciter, adding to the Móriczist text, extend the notion of “making love one another” [45] from the humans over the peoples.

Móriczist Text	Monodrama and Gramophone-Disk Texts
[Zsigmond MÓRICZ as narrator and Gábor BETHLEN:] “— He felt that — he had to do holding together and making here the peoples loved one another, all who lived in this small country.” [45] ““This is the way of future! To hold together the Christian peoples —” [2]	[Győző HAJDU and Elizabeth Adam as Gábor BETHLEN:] ““I am a love-maker of humans and peoples, and i want to remain that!” [1, p. 145] [3]

Minute 48. Elizabeth Adam as redactor, writer and reciter reveals and takes progressive, humanist and non-nationalist political views. Starting from the Móriczist text “grown to her heart”, [1, p. 152] she calls upon the humans to “dream”, [3] programing that it is always possible a future better than the present. She addresses her appeal not only to the “hungarians”, but also to the “humans”, [3] not only to the hungarian nation, but also to the “humankind”. [3] As in order that “the wars of the wild beasts can be evaded”, [3] it is necessary that the entire “humankind dream”. [3] As the humans aggregating the humankind as members of the universal human nation in the Terra state would “dream” not as the ethnical and the national “wild beasts” of wars, but of peace, “restfulness, work and love”, [3] they would grow, and there would cease the “disappointment, sorrow, distress, struggle, dismay and disunion”. [3]

Móriczist Text	Monodrama Text	Gramophone-Disk Text
[Zsigmond MÓRICZ as Gábor BETHLEN:] “— Here, it is no other dream, than the truth that we are poor, we are small, we are ignorant, and we are the slave of others —” [44]	[Győző HAJDU or Elizabeth Adam as Gábor BETHLEN:] ““Dream, dream, humans!’ / ‘Dream, humankind!’” [1, p. 145]	[Elizabeth Adam as Gábor BETHLEN:] ““Dream! — Dream! — [Whispering:] Dream, humans! — Dream, humankind!’” [3]

With pronouncing “Dream, humans!” [3] whispering, Elizabeth Adam signals that she utilizes the word “humans” not in its everyday, but in its ideological meaning, by it she means an element of the individual identity, by so doing she intending to develop, besides the national consciousness, the “human consciousness” [14, minute 18] of the “hungarians”, “romanians”, “english”, and members of the other peoples, because only on this basis there can be carried into effect the “making humans and peoples love one another” in the Terra nation of the Terra state, the eternal “peacefulness and restfulness”, and “the humans can live in a human manner” [3] for ever.

With her individual reciting evenings, Elizabeth Adam had to defend her progressivism, humanism and non-nationalism from the respective hajduist redactions of the monodrama. This refers to that Győző HAJDU did not share fully and in principle the universal ideology of Elizabeth Adam. Neither on the basis of his career can it be supposed that Győző HAJDU would have anything meritorious in

common with it. In 1953, in Marosvásárhely (Târgu Mureş), the Romanian communist imperialist national state established the literary periodical *Igaz Szó*, and made Győző HAJDU its editor-in-chief, [46] who had finished his university studies only around one year before that. [6] Győző HAJDU widely-knownly engaged himself in the service of the national communism as an activist of the communist party in Romania. For this reason, his recompense was not only that he was kept at the head of *Igaz Szó* till the overthrow of the Ceauşescu regime, [47] but he was also placed in a high-level political role as “adviser for nationalities of Ceauşescu, and national-assembly representative.” [36] Then, after the mock revolution of December 1989, in 1991 [6] the Iliescu regime financed for him the establishment in Bucharest (Bucureşti) of the Cultural and Friendship Association “Együtt-Împreună”, [Read approximately: 'eggyütt impre 'unə.] [In the English language: Together.] [In the Romanian language: Asociația Culturală și de Prietenie „Együtt-Împreună”.] and of the bilingual literary periodical with the same name, of which Győző HAJDU himself became President, and, respectively, editor-in-chief, [47] [48] by so doing essentially repeating the action of the Romanian imperialist national state of 1953. In this way, Győző HAJDU entered the service of the Iliescu regime, which was a means of the Romanian national “wild beast”, just as the Ceauşescu regime. Neither the Ceauşescu-, nor the Iliescu regime can be considered a standard-bearer of the progressivism, humanism and non-nationalism, on the contrary, on numerous occasions they gave evidence of their anti-progressivism, anti-humanism and nationalism. It is characteristic that in her letter written to Elena CEAUŞESCU [Read approximately: e 'lenə tʃəu 'jesku.] on 17 July 1987, [39] primarily of professional purpose, Elizabeth Adam delimits herself from “the committed attitude of her husband towards the policy of the party”, [11]

2.4.2. National secret political information

Elizabeth Adam foresaw the possibility that sooner or later I should discover her as my “sweet blood sister”, [3] should perform this research, should decode, value and publish her metamessages “addressed to our days” [1, p. 152] relative to the existence and actions of the ethnical and the national “wild beasts”. Without this, they would have remained hidden, “puzzles” [14] maybe for ever. This was the main purpose of her individual reciting evening entitled “A nap árnyéka” (The Shadow of the Sun), which she is-codedly “shows” [7] with her sentence: “The valuation of the competent of the press shall furnish a real image about what and how much I managed in reality to attain with my podium play ‘A nap árnyéka’ [The Shadow of the Sun]”. [1, p. 153-154] [Note: In the text of Hungarian language, after the word-group “how much” there follows an untranslatable “is”, having the coded meaning “for István”.] [Note: See the point entitled “My Elizabeth Adam” of my book entitled “National Conspirations for Stifling Elizabeth Adam As a Terrestrial Extraterrestrial Historical Personality” to be published in 2019.] Namely, decoded and applied to the present: [Note: November 2016.] “The valuation of the author of this book, namely of István, furnishes a real image about what and how much I managed in reality to attain with my podium play ‘A nap árnyéka’ [The Shadow of the Sun]”. Then, therefore, there follow the “valuation” of my person as the “sweet blood brother” [3] of Elizabeth Adam and the author of this book, namely “the competent of the press”.

Minute 4. Elizabeth Adam as redactor, writer and reciter, in her theater program and/or her gramophone-disk individual reciting evening, firstly adds to the text of the monodrama the word “is” (also, as well) as the “foreign linguistic element” [1, p. 149] of the code name of my person.

Monodrama Text	Gramophone-Disk Text
[Győző HAJDU as narrator:] “They are from the sort of humans, for whom life begins in marriage, and there it shall become mortal agony.” [1, p. 132]	[Elizabeth Adam as narrator:] “They are from the sort of humans, for whom life begins in marriage, and there as well it shall become mortal agony.” [3]

Namely decoded: [there as well it shall become mortal agony = there for István it shall become mortal agony.]

By “they are from the sort of humans”, [1, p. 132] this sentence is a typical self-masking manner of the ethnical and national secret political organizations, termed by me “ethnical and national conspiratorial imperialist organizations”, and metaphorically represented in the “Erdély-trilógia” (Transylvania Trilogy) of Zsigmond MÓRICZ as “wild beast”, “beast” or “monster”, which consists of that they endeavor to fade the result of their individual action — in this case, the planned artificial “mortal agony” [1, p. 132] of Elizabeth Adam in our potential marriage — in a fictive social class forged by them. From this, it can be inferred that this sentence is the “foreign linguistic element” [1, p. 149] of the hungarian ethnical “wild beast” in Romania, and Győző HAJDU “rendered it the thing” [1, p. 130] that with “the modification of the original thought of Móricz” [1, p. 149] he introduced it in the monodrama.

Right after this, Elizabeth Adam as redactor, writer and reciter takes away the following two sentences in order that she can immediately supply the cause of her planned death before time: the hungarian ethnical “wild beast” in Romania wants her death in our potential marriage, because “two such sharp swords in one sheath, in one life have no room”, [1, p. 132] or more exactly “cannot be borne”. [3] With the intonation of the word-group “cannot be borne”, Elizabeth Adam expresses her relation to the tragical outcome, foreshadowed by the monodrama, of our longed-for relationship.

Minute 5. Elizabeth Adam as redactor, writer and reciter inserts her first, Zsuzsanna KÁROLYI song as her most comprehensive and most important metamessage “addressed to our days” [1, p. 152] relative to her persecution by the ethnical and national “wild beasts”.

Even in its characteristic words and double word-groups, this song scarcely subsists in the “Erdély-trilógia” (Transylvania Trilogy) of Zsigmond MÓRICZ, and, certainly, also in his other works, as if Elizabeth Adam had intentionally picked her words so that she excluded the possibility of supposing the origination of the song from Zsigmond MÓRICZ or Győző HAJDU, and that it characterized in the greatest measure possible her particular state and situation. Further, the song differs from the móriczist text not only contentially, [Note: By the adverb “contentially”, i mean “in a manner relative to the content”.] but also formally, and as such it constitutes not only a “foreign linguistic element”, [1, p. 149] but also a foreign body in the monodrama, while the prosaic part of the monodrama is contentially and formally almost completely identical with the móriczist text. Consequently, it cannot be groundedly supposed that Győző HAJDU, not displaying any writer creative activity on the merits in the prosaic part of the monodrama, “endeavoring not to modify the original thought of Móricz”. [1, p. 149] would have displayed a poetic creative activity on the merits just in the lyrical part of the monodrama, so much the more as, certainly, he had never in his life dealt with writing of verses, “his purpose of life was redaction”. [17]

Taking into account the ambitions and claims of copyright exclusiveness relative to the monodrama of Győző HAJDU — which he expressed so that: “my Monodrama became successful from the work of the dramatic artist Elizabeth Adam” [1, p. 25] — it is not probable that Győző HAJDU initiated the writing and comprising in the monodrama of the two songs, as this would have meant the sharing of copyright. Therefore, also from this point of view it is much more probable that Elizabeth Adam is not

only the effective author, but also the conceiver of the songs of the monodrama.

In the course of studying the works of Zsigmond MÓRICZ, she discovered in his letter written in 1913 to Géza KIS HEGYALJAI [Read approximately: 'ge:zɔ kif 'hegyɔlyɔi.] that: “I am a great voice-listener of the past times, and i see in Gábor BETHLEN one of the greatest hungarians of the vanished centuries — in its humans i want to make it speak the voice of that age.” [49] In this text, Elizabeth Adam found a motive of literary history for writing her two songs and inserting them in the monodrama. At the same time, this served for an argument for her in relation of Győző HAJDU, counter-interested as a writer and as regards the genre, which he as a Móricz-enthusiast [1, p. 7] could not refuse, because with her song action Elizabeth Adam acted in conformity with the will of Zsigmond MÓRICZ, and the songs fitted into the monodrama also literary-historically in a creative manner. On the basis of these, Győző HAJDU comprised the first sentence — which is identical with the first sentence of this letter — in the monodrama in all probability on the request of Elizabeth Adam, so as her two songs as well.

With the purpose of increasing the content and efficiency of this persecution metamessage, Elizabeth Adam worded the song so that it mirrored my persecution state and situation as well, by so doing laying stress on our identity of path of life, on that she was not alone, also others are persecuted for similar reasons, with similar methods and similar purposes. For this reason, she needed a reference to me with my “is” (also, as well) code name, for which there offered a pretext and argument the confession of Zsigmond MÓRICZ that “I listen to the appeal of Gábor BETHLEN in a hallucination.” [1, p. 149] On the basis of this, Elizabeth Adam wrote her “foreign linguistic elements” [1, p. 149] “I listen to them in a hallucination. Listen, you also.”, [3] then she inserted these right before her Zsuzsanna KÁROLYI song.

[Elizabeth Adam as Zsuzsanna KÁROLYI sings, with a musical accompaniment of the age:]

“It has gloomed the light of my old sun,
It wrings my heart the sad whirl of love.
It is lost the whole mood of my heart,
It only grieves, longing distress floods.

O, deadly destiny, what do you so want with me
That you cover me still living in the cemetery?
Leave off then me to sadden,
To push my life in the tomb don’t endeavor!

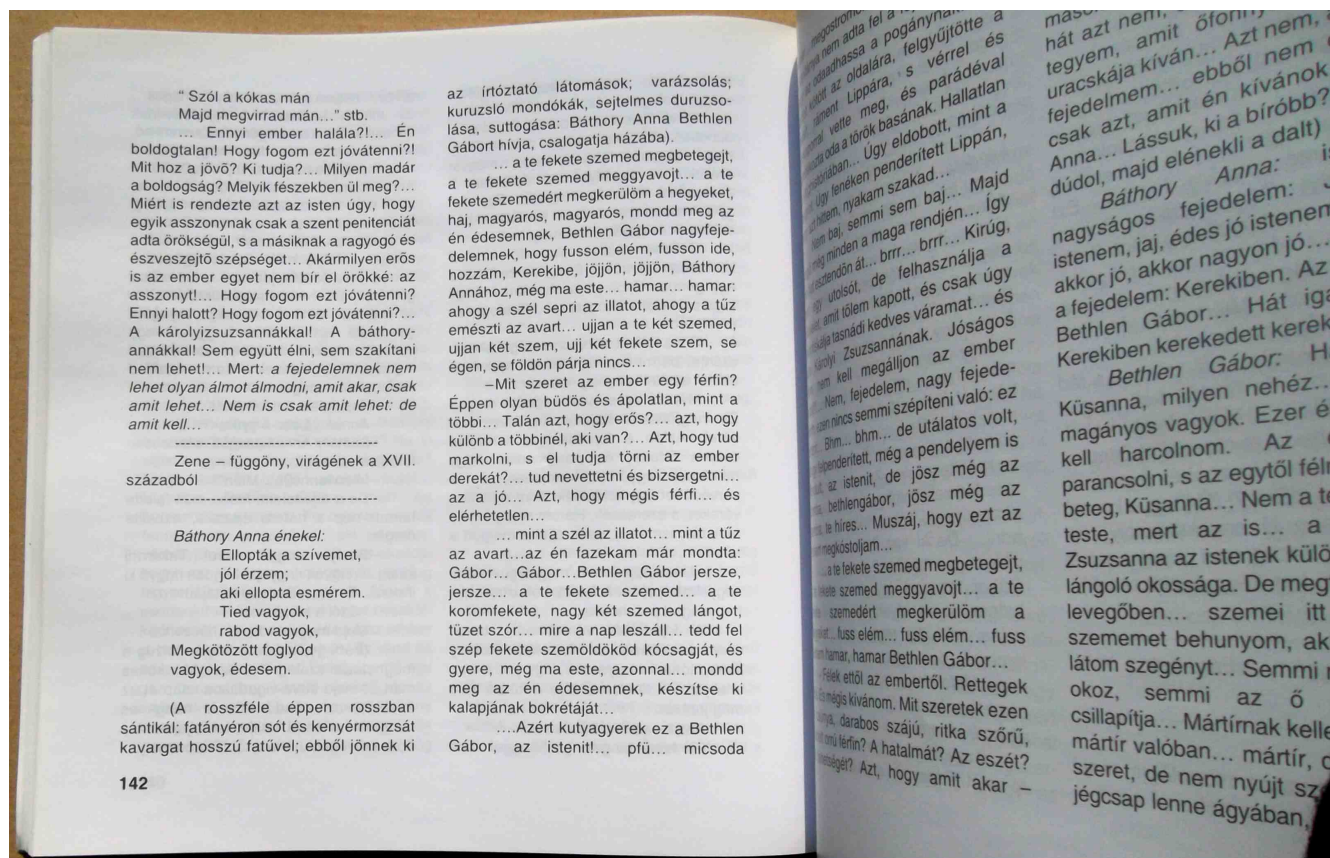
O, deadly destiny, what do you so want with me
That you cover me still living in the cemetery?
Leave off then me to sadden,
To push my life in the tomb don’t endeavor!” [3]

Elizabeth Adam confirms her state of mind “saddened by the deadly destiny” [3] “in 1984 in Gyula [Read approximately: 'gyulɔ.] [Hungary] beside the showbill of the ‘A nap árnyéka’ [The Shadow of the Sun]”: [1, p. XII]



“Elizabeth Adam introduces in a short prose the scene ‘A nap árnyéka’, [The Shadow of the Sun] then with a song of the age she sets in action the stage representation of Gábor BETHLEN, Zsuzsanna KÁROLYI, and Anna BÁTHORY”, [1, p. 188] published on 1 april 1982 Magyar Élet [Read approximately: 'məgyər 'e:let.] [In the english language: Hungarian Life.] in Australia about performing there, between february and march 1982, the individual reciting evening entitled “A nap árnyéka” (The Shadow of the Sun) of Elizabeth Adam. Therefore, after the “foreign linguistic element” [1, p. 149] “Listen, you also”, [In the hungarian language: Hallgassák önök is.] [3] there followed the Zsuzsanna KÁROLYI song not only in her long-play gramophone disk made of the first performance of 10 june 1980, [3] but also in her performances in Australia. Conversely, on the page 132 of the the paper version of the book of Győző HAJDU entitled “Az én Móricz Zsigmondom és az Ő Bethlen Gábora” (My Zsigmond MÓRICZ and His Gábor BETHLEN), published in 2009 in Bucharest (București), the Zsuzsanna KÁROLYI song of Elizabeth Adam is missing from the text of the monodrama:

With regard to that on the page 142 the Anna BÁTHORY song is not missing,



the motive of making the Zsuzsanna KÁROLYI song disappear is in all probability not the copyright ambition and claim of Győző HAJDU, but the will that the most eloquent evidence relative to the persecution of Elizabeth Adam should not come to publication by printing it in an ISBN-coded paper book, because the ethnical and the national “wild beasts”, applying in such cases a making-it-disappear, or, with the words of Elizabeth Adam, “pushing-in-the-tomb” [3] policy, subsequently practically cannot make this form of bringing out disappear.

This making-it-disappear corroborates the hypothesis that in her Zsuzsanna KÁROLYI song with the Zsuzsanna KÁROLYI created by herself Elizabeth Adam in reality “shows herself”, [7] she knows in 1980 that the “deadly destiny endeavors to push her life in the tomb”, [3] namely to “annihilate” [1, p. 130] her career. And indeed: this proved to be the last individual reciting evening of hungarian language of her life. While between 1974 and 1980 formally Győző HAJDU redacted and wrote the get-ups of four individual reciting evenings of Elizabeth Adam, subsequently to this he never again redacted and wrote for her in the hungarian language. But the “deadly destiny” was not satisfied with that it “pushed in the tomb her life”: after her death it “endeavors to push in the tomb” the memory of Elizabeth Adam as well.

That the Zsuzsanna KÁROLYI song is, in reality, in the original text of the monodrama entitled “A nap árnyéka” (The Shadow of the Sun) nominally of Győző HAJDU, redacted-written in 1980, [1, p. 145] is proved, first of all, by the long-play gramophone disk made of the first performance of 10 june 1980 of the individual reciting evening of the same title of Elizabeth Adam. At the same time, regarding its nature and purpose, the Zsuzsanna KÁROLYI song forms an integral whole with the Anna

BÁTHORY song recognizedly being in the original text of the monodrama, the reason why Elizabeth Adam inserted them in the monodrama certainly together. And the sentences “i listen to them in a hallucination. Listen, you also.”, [3] also recognizedly being in the original text of the monodrama, on their part form an integral whole with the Zsuzsanna KÁROLYI song, they introduce it. Further, the film of Elizabeth Adam entitled “Bietul Ioanide” (Poor Ioanide), shot around november 1979, appears to be a stifling anticipated reaction of national “wild beast” security, among others, to her appeal addressed to the “deadly destiny”, [3] comprised in her Zsuzsanna KÁROLYI song that “Leave off then me to sadden!”. [3] In this film, the romanian national “wild beast” not only “left off to sadden” [3] Elizabeth Adam, but it also cheered her up. Only that, it did it so that with this it further “endeavored to push her life in the tomb”: [3] [4, minute 16]



Consequently, in the case of the Zsuzsanna KÁROLYI song of the universal-nation making means of Elizabeth Adam, the existence and actions of the hungarian ethnical “wild beast” in Romania and of the romanian national “wild beast” is proved not only by the gramophone-disk eternization of this song of 1982, but also its paper-book making-it-disappear of 2009.

Minute 9. Elizabeth Adam as redactor and reciter takes away the definite article from before the word “sufferer”, [1, p. 133] with which she messages that she as sufferer does not “expect the justice” [3] from Győző HAJDU as a person “rendering the things which be” [1, p. 130] of the hungarian ethnical “wild beast” in Romania and the romanian national “wild beast”, she has to suffer because of him as well.

Móriczist and Monodrama Text	Gramophone-Disk Text
[Zsigmond MÓRICZ and Győző HAJDU as Gábor BETHLEN:] ““The eyes of the humans hang on me: the hungry expect from me the bread, the thirsty the drink, the sufferers the justice, the desperate country the consolation —” [44] [1, p. 133]	[Elizabeth Adam as Gábor BETHLEN:] ““The eyes of the humans hang on me: the hungry expect from me the bread, the thirsty the drink, sufferers the justice, the desperate country the consolation —” [3]

Minute 9. The monodrama and Elizabeth Adam as redactor and reciter repeat the above sentence, but they take away the word-groups “the sufferers the justice” [1, p. 133] and, respectively, “sufferers the justice”. [3] At the same time, the sudden change of the intonation of the word-group “the desperate country the consolation” [3] indicates that right before it Elizabeth Adam held a cutting. This refers to that in her first-performance individual reciting evening — which, certainly, was viewingly controlled by Győző HAJDU, who did not tolerate that Elizabeth Adam “made a mistake in just one sentence” [1, p. 195] [Note: In the hungarian text, there is an untranslatable “is” (also, as well), conferring the word-group the meta-message “made a mistake for István”.] — she, in reality, said the word-group “sufferers the justice”, and she cut it or had it cut only during the gramophone-disk curtailing of the sound recording in order that by this means she corroborate her above metamessage. Then, after around 27 years, around 2009, with the purpose of making this corroboration disappear fading, on his part also Győző HAJDU took away this word-group from the original text of the monodrama during preparing its version destined for printing to paper.

With the purpose of further corroborating her this metamessage, Elizabeth Adam as Zsuzsanna KÁROLYI takes away — probably, also with cutting — a passage describing a reason of the suffering of Zsuzsanna KÁROLYI, by so doing decreasing the construability on Zsuzsanna KÁROLYI of the móriczist-hajduist message, then as Gábor BETHLEN she ostentatiously adds the word “consolation”, [3] signaling that she would expect at least this attitude from Győző HAJDU, who “sometimes scolds her so that she cannot sleep half a night.” [1, p. 195]

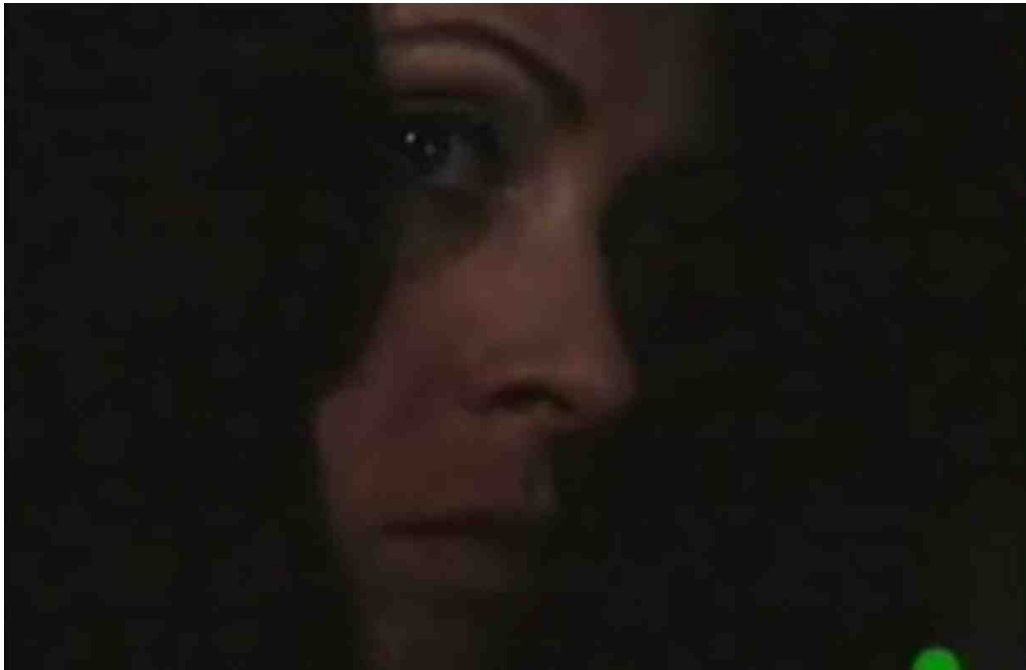
Móriczist and Monodrama Text	Gramophone-Disk Text
[Zsigmond MÓRICZ and Győző HAJDU as Zsuzsanna KÁROLYI:] “— You give to whom you have never seen, — it is only me to whom you do not render that on which with belief you swore in the presence of god the father —” [44] [1, p. 133] [Zsigmond MÓRICZ and Győző HAJDU as Gábor BETHLEN:] ““My sweet, i have already told you: the hungry expect from me the bread, the thirsty the drink — the desperate country —” [44] [1, p. 133]	[Elizabeth Adam as Gábor BETHLEN:] ““The [Elizabeth Adam as Gábor BETHLEN:] ““My sweet, i have already told you: the hungry expect from me the bread, the thirsty the drink — the desperate country the consolation —” [3]

Regarding it from another point of view: if this were the original text of the monodrama, then in the gramophone disk there would not be a cutting between the word-groups “the thirsty the drink” and “the desperate country the consolation”. [3]

Minute 13. Elizabeth Adam as redactor, writer and reciter with repeating adds the sentence “i am sad” [3] in order to “show” [7] her own sadness as well, that the “deadly destiny does not leave off her to sadden”, [3] and that she so “lives through the hell, because it horribly weighs her down what she knows better and feels more painfully than all”. [3]

Móriczist Text	Monodrama Text	Gramophone-Disk Text
[Zsigmond MÓRICZ as Gábor BETHLEN:] “— I am sad —” [44]	[Győző HAJDU as Gábor BETHLEN:] “— I am sad, because i have lived through the hell — I am sad, because it horribly weighs me down what i know better and feel more painfully than all —” [1, p. 134]	[Elizabeth Adam as Gábor BETHLEN:] “— I am sad. I am sad, because i have lived through the hell — I am sad, because it horribly weighs me down what i know better and feel more painfully than all —” [3]

The hypothesis that with the sentence “i have lived through the hell” [3] Elizabeth Adam “shows” [7] her own situation as well, is corroborated by the dark environment, in which the romanian film entitled “Am fost şaisprezece” (We were sixteen) of 1979 — as one of the means of stifling Elizabeth Adam — has her acted at a great length: [22, minutes 24 and 76]





On the level of her activity and social position resulting from her marriage, Elizabeth Adam “felt more painfully than all” [3] the power of the ethnical and the national “wild beasts” firstly through her personal persecution, and through her knowledge acquired in the course of her persecution “she knew it better than all”. [3] Their this double power exerted generally on society, and particularly on her person “horribly weighed her down”. [3] For this reason, certainly, it was not difficult for her to simulate such a mood “horribly weighed down” in her film entitled “Am fost şaisprezece” (We were sixteen), inspired from her future: [22, minute 30]



Minute 16. Elizabeth Adam as redactor, writer and reciter with repeating adds the words “Love, love, love!”, [3] with this signaling that the true love was wanting in her life as well.

Monodrama Text	Gramophone-Disk Text
[Győző HAJDU or Elizabeth Adam as Zsuzsanna KÁROLYI:] “I need love! Love, love, love! —” [1, p. 137]	[Elizabeth Adam as Zsuzsanna KÁROLYI:] “I need love! Love, love, love! — Love, love, love! —” [3]

Minute 26. Elizabeth Adam as redactor, writer and reciter adds the “foreign linguistic element” [1, p. 149] “who was concubine with her elder sweet-brother as well.” [Note: In order to be easier understood, instead of the word-group “blood brother” i use “sweet-brother”, which is the literal translation of the hungarian word corresponding to “blood brother”.] [3]

Móriczist Text	Monodrama and Gramophone-Disk Text
[Zsigmond MÓRICZ as Zsuzsanna KÁROLYI:] “— Do you want to do pleasure for that arrant, do you want her to feel well and be happy —” [45]	[Elizabeth Adam as Zsuzsanna KÁROLYI:] “— Do you want to do pleasure for that slut, who was concubine with her elder sweet-brother as well, do you want her to feel well and be happy —” [3] [1, p. 140]

With this, Elizabeth Adam is-codedly messages that she regards me as her sweet-brother. The word “elder sweet-brother” [3] is a “foreign linguistic element”, [1, p. 149] it does not exist in the “Erdély-trilógia” (Transylvania Trilogy) of Zsigmond MÓRICZ. Resulting from its content, it can be affirmed as a fact that this sentence is the “foreign linguistic element” of Elizabeth Adam. That it closely correlates with her Anna BÁTHORY song, lets infer that Elizabeth Adam inserted this sentence in the text of

the monodrama simultaneously with that song.

Minute 28. Elizabeth Adam as redactor, writer and reciter with repeating adds twice the sentence “It is me that is vitiated.” [3]

Móriczist and Monodrama Text	Gramophone-Disk Text
[Zsigmond MÓRICZ and Győző HAJDU as Zsuzsanna KÁROLYI:] “— You are vitiated — Forgive me, forgive me, my dear husband. It is me that is vitiated —” [45] [1, p. 140]	[Elizabeth Adam as Zsuzsanna KÁROLYI:] “— You are vitiated — Forgive me, forgive me, my dear husband. It is me that is vitiated — It is me that is vitiated — It is me that is vitiated —” [3]

With this, Elizabeth Adam “shows” [7] that even she was under the necessity to enter the service of the hungarian ethnical “wild beast” in Romania, that we live in a world dominated by ethnical and national “wild beasts”, in which on her activity level a personal relation with them can no longer be evaded, one can hardly shun their control and service fixed to person. And indeed: an individual can hardly do something if persons controlling and using the society, institutions and the state conspire against him or her.

Minute 29. Elizabeth Adam as redactor and reciter takes away a passage, which contains the word-group “sweet-brother”, [1, p. 141] because with this she did not want to message, by so doing defending and corroborating her metamessage that she regards me as her sweet-brother.

Móriczist Text	Monodrama Text	Gramophone-Disk Text
[Zsigmond MÓRICZ as narrator:] “— There came the turks, and took over the castle. — After that, the prince — ordered that all — regard the castle defenders as sweet brothers — And again for a new, dark night, there came Dávid ZÓLYOMI” [Read approximately: 'da:vid 'zo:yomi.] [45]	[Győző HAJDU as narrator:] “— There came the turks, and took over the castle. After that, the prince — ordered that all — regard the castle defenders as sweet-brothers — Again for a new, dark night, there came the herald.” [1, p. 141]	[Elizabeth Adam as narrator:] “— There came the turks, and took over the castle. And again for a new, dark night, there came the herald.” [3]

Minute 31. Elizabeth Adam as redactor, writer and reciter adds three sentences, drawing inspiration directly from the novel entitled “A nagy fejedelem” (The Great Prince) of Zsigmond MÓRICZ

Móriczist Text	Monodrama Text	Gramophone-Disk Text
[Zsigmond MÓRICZ as narrator:] “All pipers gathered there, Turkish whistlers blew: the prince danced. — And he struck up the song of Gábor BÁTHORY [Note: The preceding prince.] —” [45]	[Győző HAJDU as Gábor BETHLEN:] ““And now, the song of Báthory!” [1, p. 141]	[Elizabeth Adam as Gábor BETHLEN:] ““— Pipers, come here! — Turkish whistlers, blow! — The prince will dance — And now, the song of Gábor BÁTHORY!” [3]

This anew proves that Elizabeth Adam studied the works of Zsigmond MÓRICZ, revised and modified the monodrama, which was for her not a purpose, but a means.

Minute 31. Elizabeth Adam as reciter, in the Hajduist representation of Gábor BETHLEN, does not

execute the prescription of the monodrama, according to which “the singing switches over to a crying marry-making, the reciter exclaims, wailing from time to time, the text of the song to this sound and atmosphere wave; after that the remaining text.” [1, p. 141] Her this attitude can in all probability be correlated with her two songs as well: she wanted to sing only those, in the interest of ensuring the pureness and unambiguity of her metamessages comprised in them.

Minute 31. Elizabeth Adam as redactor, writer and reciter adds a sentence, with which “foreign linguistic element”, [1, p. 149] for a reaction to the line of the “song of Gábor BÁTHORY” [3] that “there shall dawn”, [3] she “shows” [7] her own future: “Never, after this, already there shall never dawn”. [3] And indeed: in her “life, being in the course of endeavoring to be pushed in the tomb”, [3] not only that “after this, already there never dawned”, but it became darker and darker as well.

Móriczist Text	Monodrama Text	Gramophone-Disk Text
[Zsigmond MÓRICZ as narrator:] “The death of so many humans — How he shall ever redeem it — Unhappy transylvanian destiny —” [45]	[Győző HAJDU as Gábor BETHLEN:] ““The death of so many humans?! — I the unhappy! How shall i redeem it?!”” [1, p. 142]	[Elizabeth Adam as Gábor BETHLEN:] ““Never, after this, already there shall never dawn — How shall i redeem it?! — So many dead! —”” [3]

This metamessage of Elizabeth Adam is, in its essence, a repeating of her Zsuzsanna KÁROLYI song foreseeing her “covering living in the cemetery” [3] and “pushing her life in the tomb”. [3]

With re-formulating the words of Zsigmond MÓRICZ, Győző HAJDU acts in conformity with the propaganda interests of the romanian imperialist national state. gives evidence of that he “renders the things which be theirs” [1, p. 130] directly to the Ceaușescu regime, and indirectly to the romanian national “wild beast” manipulating it, even at the price of “the modification of the original thought of Móricz”. [1, p. 149] In this way, he tones down the word-group “unhappy transylvanian destiny”, [45] taken over on the page 141, with the word-group “i the unhappy”, [1, p. 142] because according to the propaganda of the romanian imperialist national state, certainly, the “transylvanian destiny” cannot be “unhappy”. Further, of the sentence “how he shall ever redeem it”, [45] he takes out the word “ever”, as according to the propaganda of the romanian imperialist national state that was redeemed long before.

Minute 32. Elizabeth Adam as redactor, writer and reciter inserts her second, Anna BÁTHORY song as her main coded metamessage “addressed to our days” [1, p. 152] relative to her utilization and sentimental manipulation in connection with my person by the hungarian ethnical “wild beast” in Romania.

“My heart has been stolen, i feel it well,
I know him who has stolen it as well.
I am yours, I’m a slave of yours,
Between two, a captive of yours,
My sweet.

I am yours, I’m a slave of yours,
Between two, a captive of yours,
My sweet.

I am yours, I'm a slave of yours,
Between two, a captive of yours,
My sweet." [3]

Elizabeth Adam got up her Anna BÁTHORY song from the first two and the last three lines of the piece of poetry number 452 on the page 225 of the first volume of the popular-poetry collection of János KRIZA entitled "Vadrózsák" (Wild Roses), with two modifications. [8] This redaction and writing operation could not be performed by Győző HAJDU neither according to his own declarations, as "he endeavored to get up the podium program so that, with the exception of a few indispensable conjunctions, no foreign linguistic elements modify the original thought of Móricz": [1, p. 149] [8, p. 225]

225

452.

Ellopták a szívem, jól érzem,
A ki ellopta is, esmérem,
De feltalálom, úgy vélem,
Mert szerelmemnek esmérem
Sérelmem.

Tűzével.

Tiéd vagyok szívem, nem szépsz-e?
Velem ily kegyetlentül bánysz-e?
Tiéd vagyok, rabod vagyok,
Megkötöztél, foglyod vagyok,
Nem szépsz-e?

453.

Hungarian Kriza Text	Hungarian Elizabeth Adam Text
„Ellopták szívemet, jól érzem, Aki ellopta is, esmérem. Tied vagyok, rabod vagyok, Megkötöztél, foglyod vagyok,	„Ellopták szívemet, jól érzem, Aki ellopta is, esmérem. Tied vagyok, rabod vagyok, Kettő között foglyod vagyok,

Hungarian Kriza Text	Hungarian Elizabeth Adam Text
Nem szépsz-e?” [8, p. 225]	Édesem.” [3, minute 32]

Translated Kriza Text	Translated Elizabeth Adam Text
“My heart has been stolen, i feel it well, I know him who has stolen it as well. I am yours, I’m a slave of yours, You’ve bound me, I’m a captive of yours, Don’t you feel for me?” [8, p. 225]	“My heart has been stolen, i feel it well, I know him who has stolen it as well. I am yours, I’m a slave of yours, Between two, a captive of yours, My sweet.” [3, minute 32]

As distinguished from the Zsuzsanna KÁROLYI song, the Anna BÁTHORY song was not made it disappear from the original text of the monodrama though, but in its 2009 paper text from the line “I know him who has stolen it as well” [3] undecodedly not construable, it was taken away the word “is” (also, as well) — what in this case Elizabeth Adam used for my code name — by so doing essentially emptying the song from her coded metamessage “addressed to our days”. [1, p. 152] Certainly, this must be the purpose of this “cleansing” operation, which also disregarding this corroborates the hypothesis that the 2009 text of the monodrama printed on paper is a text supervised and purposefully modified-falsified by a national secret political censorship. Probably, the national secret political censors did not know the Kriza text, as if they had known it, they would have known that the scientifically researching persons could not consider the word “is” (also, as well) originating from Elizabeth Adam, as they did because of its relative unconstruableness. And this refers to that Győző HAJDU himself did not know the Kriza text of the song either. In any case, as distinguished from the Zsuzsanna KÁROLYI song, in its this published form the Anna BÁTHORY song does not contain any evident reference to the persecution of Elizabeth Adam. The reason why it could outlast the 2009 censorship of the hungarian ethnical “wild beast” in Romania and the romanian national “wild beast”.

The metamessage character of the Anna BÁTHORY song is corroborated by that in the “Erdély-trilógia” (Transylvania Trilogy) of Zsigmond MÓRICZ, Anna BÁTHORY not once says to the prince that “I’m yours”, or “I’m a slave of yours”, or “I’m a bound captive of yours”, and not once names him “my sweet”. [3] At the same time, on the part of Anna BÁTHORY, it would be an absurdity the hint that she knows the widely known prince. Further, instead of the word “megkötözött” [1, p. 142] [Read approximately: 'megkötözött.] [In the english language: bound.] — it seems — Elizabeth Adam tells the word-group “kettő között”, [Read approximately: 'kettő: 'között.] [In the english language: between two.] [3] and on the first repeating of the last three lines Elizabeth Adam inserts my code name “is” (also, as well).

Accordingly, with her this song Elizabeth Adam informs about that in the framework of a purposeful and organized action she was made sentimentally dependent of the person, with whom, in the interest of this, she was acquainted with systematic and methodical information, who so “has stolen her heart”, [3] and whose name is “is” (also, as well), namely István. The “two” [3] — between which Elizabeth Adam “was my captive” [3] — namely the ethnical “wild beast” in Romania and the romanian national “wild beast” could professionally “cover her in the cemetery” [3] just because of her this sentimental dependence of the type “i’m a captive of yours”, [3] making impossible her newer professional convenience marriage.

In supplying my surname, with pronouncing the first word-group “my sweet” [3] ostentatiously in an enthusing-adoring tone, Elizabeth Adam signals that she refers to it with the romanian or the english equivalents of the word “imádó”: [Read approximately: 'ima:do:] [In the english language: adoring.]

imádó = adorator (romanian) = adoring → Adorján. [Read approximately: 'ɔdorya:n.] It is characteristic that these are the words of the romanian and the english languages which resemble my surname the best. It is characteristic that Győző HAJDU avoids the use of the word “adorer” in favor of the word “enthusiast” [1, p. 7] also in the “irresistible attraction” [1, p. 7] of Zsigmond MÓRICZ, in spite of the fact that the life-work of Zsigmond MÓRICZ was his “editorial bible”, [1, p. 12] and “he considered as being a holy scripture every letter” [1, p. 10] of a his article.

With the word-group “my sweet”, [3] Elizabeth Adam “shows” [7] also that she regards me not only as her “elder sweet-brother” [3] of minute 26 construed as “sweet-brother”, but also as her “sweet”, namely that she utilized the word-group “elder sweet-brother” in both these two meanings. Hence it can be seen the reason of the insertion of the “foreign linguistic element” [1, p. 149] “elder sweet-brother”: Elizabeth Adam could expresses only in this way clearly that she regarded me as her sweet-brother as well. In minute 29, she avoided the use of the hajduist word-group “sweet-brother”, [1, p. 141] from this and the mórícztist word-group “elder brother” she created the striking “foreign linguistic element” “elder sweet-brother”, and inserted it in the text of the monodrama in order to so “show” [7] my status of brother as well. But besides and on this same messaging line, certainly, Elizabeth Adam utilizes the word „esmérem” [Read approximately: 'eʃme:rem.] [In the english language: i know him.] [3] of the age of Gábor BETHLEN in a hidden meaning as well: {I know him — as well = is, esmérem → István testvérem [Read approximately: 'iʃtva:n 'teʃtve:rem.] = István is my brother}.

Elizabeth Adam emphasizes the importance of this metamessage with repeating twice the last three lines of the song. It is characteristic the intonation becoming lowered-dying away of the repeated sentences, which sentimental messaging procedure she utilized in her long-play gramophone disk entitled “Rejtelmek ha zengenek” (Puzzles If They Resound) as well with repeating the “I am going after you.” [14]

Minute 34. Elizabeth Adam as redactor and Anna BÁTHORY reciter puts herself the question: “What does the human like on a man?” [3] Then, trying to answer, right after the word “inaccessible” [3] she adds her Anna BÁTHORY song humming it in its tune. With this, she messages: “You have stolen my heart with also that you are inaccessible. I’m yours, I’m a slave of yours —” At this time, i was “inaccessible” for her already for around 15 years. And i remained so to the end of her life.

Minute 37. Elizabeth Adam as redactor and reciter with repeating adds twice the word-group “quickly, quickly Gábor BETHLEN”, [3] and right after this she hummily adds the Anna BÁTHORY song.

Móricztist Text	Monodrama Text	Gramophone-Disk Text
[Zsigmond MÓRICZ as the Wallachian woman:] “— Run before me, run before me, run before me quickly. Quickly, —” [2]	[Győző HAJDU as Anna BÁTHORY:] “— Run before me — run before me — run before me quickly, quickly Gábor BETHLEN —” [1, p. 143]	[Elizabeth Adam as Anna BÁTHORY, in a rising-crying tone:] “— Run before me — run before me — run before me quickly, quickly Gábor BETHLEN — quickly, quickly Gábor BETHLEN — quickly, quickly Gábor BETHLEN —” [3]

With this, Elizabeth Adam messages: “You have stolen my heart with also that you can be a gábor-bethlen. I’m yours, I’m a slave of yours, I’m a bound captive of yours —” I did not become a “gábor-bethlen”, [3] but in consequence of my letter sent to the Central Committee of the Communist Party of the Soviet Union in may 1984, then of my four border-crossing attempts to flee illegally from the romanian communist state between september 1986 and october 1989, the national “wild beasts” using the Soviet-type communism took a western direction as well. A “gáborbethlen” would not have been capa-

ble of doing this.

Minute 39. Elizabeth Adam as redactor, writer and reciter, in an intimate tone, adds a question as a signaling of that in her answer she will “show herself” [7] in a her intimate aspect.

Móriczist Text	Monodrama Text	Gramophone-Disk Text
[Zsigmond MÓRICZ as Gábor BETHLEN:] “— How old were you when you lost your rosebud?” [2] / [Zsigmond MÓRICZ as Anna BÁTHORY:] “Who remembers such old times?” [2]	[Győző HAJDU as Gábor BETHLEN:] “— How old were you when you lost your rosebud?” [1, p. 144] / [Győző HAJDU and Elizabeth Adam as Anna BÁTHORY:] “At twenty-seven years, who remembers such old times? —” [1, p. 144]	[Elizabeth Adam as Gábor BETHLEN:] “— How old were you when you lost your rosebud? — [In an intimate tone:] Tell me, how old were you?” [3] / [Elizabeth Adam as Anna BÁTHORY:] “At twenty-seven years, who remembers such old times? —” [3]

With revealing this intimate information, Elizabeth Adam makes it evident that she considered her information policy more important than her person and private life.

Minute 39. Elizabeth Adam as redactor, writer and reciter with repeating adds four times the question “Who remembers?”, [3] and subsequently to that she saying adds the second strophe of her Zsuzsanna KÁROLYI song. With this, she corroborates her most important metamessage relative to her persecution, and signals that she refers the question to her persecution as well, with the purpose that the “pushing her life in the tomb” [3] do not sink into oblivion, as otherwise the ethnical and the national “wild beasts” shall do it with other humans as well behind the appearance of the “deadly destiny” [3] established by them.

Móriczist Text	Monodrama Text	Gramophone-Disk Text
[Zsigmond MÓRICZ as Anna BÁTHORY:] “Who remembers such old times?” [2]	[Győző HAJDU and Elizabeth Adam as Anna BÁTHORY:] “At twenty-seven years, who remembers such old times? —” [1, p. 144]	[Elizabeth Adam as Anna BÁTHORY:] “At twenty-seven years, who remembers such old times? — [In a tone becoming lowered-cryingly dying away:] Who remembers? — Who remembers? — Who remembers? — Who remembers?” [3] / [Elizabeth Adam as Zsuzsanna KÁROLYI, saying softly, in a sensitively protesting-reproaching tone:] “O, deadly destiny, what do you so want with me / That you cover me still living in the cemetery? / Leave off then me to sadden, / To push my life in the tomb don’t endeavor!” [3]

It is characteristic that into her this metamessage corroboration Elizabeth Adam had to draw two persons: while she puts the question “Who remembers?” [3] as Anna BÁTHORY, she can “show” [7] her persecution only as Zsuzsanna KÁROLYI. Accordingly, by and for this communication procedure, in the monodrama Zsuzsanna KÁROLYI replaces Anna BÁTHORY. Hence as well it can be seen that Elizabeth Adam attributed a great importance to her “metamessages comprised in the wonderful Móricz text”, [1, p. 153] as well as she determined and directed the redacting and writing the monodrama in a great measure.

It is worthy of attention this advanced communication technique, in which Elizabeth Adam with repeating adds her songs, bearing metamessages in themselves as well, after such words, with which she can and wants to formulate newer metamessages in correlation with her respective songs.

Minute 43. Elizabeth Adam as redactor, writer and reciter adds the first strophe of her Zsuzsanna KÁROLYI song.

Móriczist Text	Monodrama Text	Gramophone-Disk Text
[Zsigmond MÓRICZ as Zsuzsanna KÁROLYI:] “— Only in pain one can be great and happy.” [2]	[Győző HAJDU or Elizabeth Adam as Zsuzsanna KÁROLYI:] “— Only in pain can one be great and happy?!” [1, p. 144]	[Elizabeth Adam as Zsuzsanna KÁROLYI:] “— Only in pain can one be great and happy?! — It has gloomed the light of my old sun, / It wrings my heart the sad whirl of love. / It is lost the whole mood of my heart, / It only grieves —” [3]

With this, Elizabeth Adam expresses that although she is professionally happy on the height of her career never reached till then, neither she has attained her private-life happiness.

Minute 46. Elizabeth Adam as redactor, writer and reciter adds the “foreign linguistic element” [1, p. 149] “restfulness”. [3]

Móriczist Text	Monodrama Text	Gramophone-Disk Text
[Zsigmond MÓRICZ as Gábor BETHLEN:] “— Here, already only one thing is possible: to arms and war —” [2]	[Győző HAJDU as Gábor BETHLEN:] “— Here, already only one thing is possible: for our conscience, for our freedom to arms and war —” [1, p. 145]	[Elizabeth Adam as Gábor BETHLEN:] “— Here, already only one thing is possible: for our conscience, for our freedom for our restfulness to arms and war —” [3]

In the “eradiating” [1, p. 164] of “restfulness”, [3] Elizabeth Adam was also personally motivated and interested. The content and intonation of her Zsuzsanna KÁROLYI song bear witness to that her life was not characterized by “restfulness”. Further, particularly in the course of the decade 1980 — while the “deadly destiny pushed her life in the tomb” [3] deeper and deeper — she was put to molestation at the Marosvásárhely (Târgu Mureş) National Theater. [11] [51]

Minute 46. Elizabeth Adam as redactor, writer and reciter applies the attribute “viennese” [3] to the móriczist word-group “wild beast”, with this referring to that there are more of them.

Móriczist Text	Monodrama and Gramophone-Disk Text
[Zsigmond MÓRICZ as Gábor BETHLEN:] “— To arms and war, and we go at the wild beast —” [2]	[Elizabeth Adam as Gábor BETHLEN:] “— To arms and war, and we go at the viennese wild beast —” [1, p. 145] [3]

At the same time, this is a reference to the contribution of the austrian-german and the great-german imperialist national states to the extermination of around six million jewish humans at the time of the second world war. This hypothesis is corroborated by that Elizabeth Adam, as a human of partly jewish origin, in the course of her tours in Europe ostentatiously circumacted Germany and Austria, she never came before the footlights in these two states, while the hungarian actress in Romania Kinga ILLYÉS [Read approximately: 'kingo 'iyye:f.] — a co-worker of Elizabeth Adam in Marosvásárhely (Târgu Mureş), her open dramatic-art rival and national secret political enemy — in 2000, after Holland and Belgium, “performed her program about Saint Elizabeth of the House of Árpád in Germany in

Cologne, Berlin, Kastl” [52] as an element of the national secret political propaganda of the “budapestan wild beast”.

Győző HAJDU “endeavored to get up the podium program so that foreign linguistic elements do not modify the original thought of Móricz.” [1, p. 149] “My husband is my most severe critic,” reveals Elizabeth Adam with *Chicago és környéke* [Read approximately: e:ʃ 'kərnye:ke.] [In the english language: Chicago and Its Outskirts.] on 29 may 1982, “and if i err with just a sentence, [Note: The hungarian text contains an “is” (also, as well), which means “for István”.] he scolds me so that i cannot sleep half a night.” [1, p. 195] Consequently, Győző HAJDU did not support completely the striving of Elizabeth Adam directed to introducing her information relative to the ethnical and the national secret political organizations in the monodrama and individual reciting evening entitled “A nap árnyéka” (The Shadow of the Sun).

This is “what and how much Elizabeth Adam managed in reality to attain with her podium play ‘A nap árnyéka’ [The Shadow of the Sun]” [1, p. 153-154] on the theoretical level. With this, “the puzzles of the shadow of the sun, namely of Elizabeth Adam, ‘Bell-Clearly’ [1, p. 180] resound for the wild roses.”

3. The symbolism of the universal-nation-making means

Because of her “marginalization”, [11] Elizabeth Adam considered herself as being a wild rose, what she conceptually and artistically expresses and “shows” [7] with her individual reciting evening entitled “Vadrózsák” (Wild Roses) of 1978. [33] But she reveals her this social standing and status already with her individual reciting evening entitled “Harangtisztán” (Bell-Clearly) of 1974 with the words of the hungarian poet in Hungary Sándor REMÉNYIK: “I am surrounded by sky-high walls according to ordering. Among them, I am struggling blindly, dumbly and deafly.” [15] [54]

Resulting from her wild-rose symbol, Elizabeth Adam designated and messaged her “marginalization” [11] and persecution with the rose-color as well. In this way, on the cover of her long-play gramophone disk entitled “Harangtisztán” (Bell-Clearly) of 1977 it can be seen a rose-colored stylized bird [15] as a unification of her personal symbols of wild rose and bird. And indeed: albeit at this time she was already in a state of “marginalization” [11] for a long time past, but she still “flew about from the ground away upwards to the high homeland of angels with the aid of devils”: [10] [15]

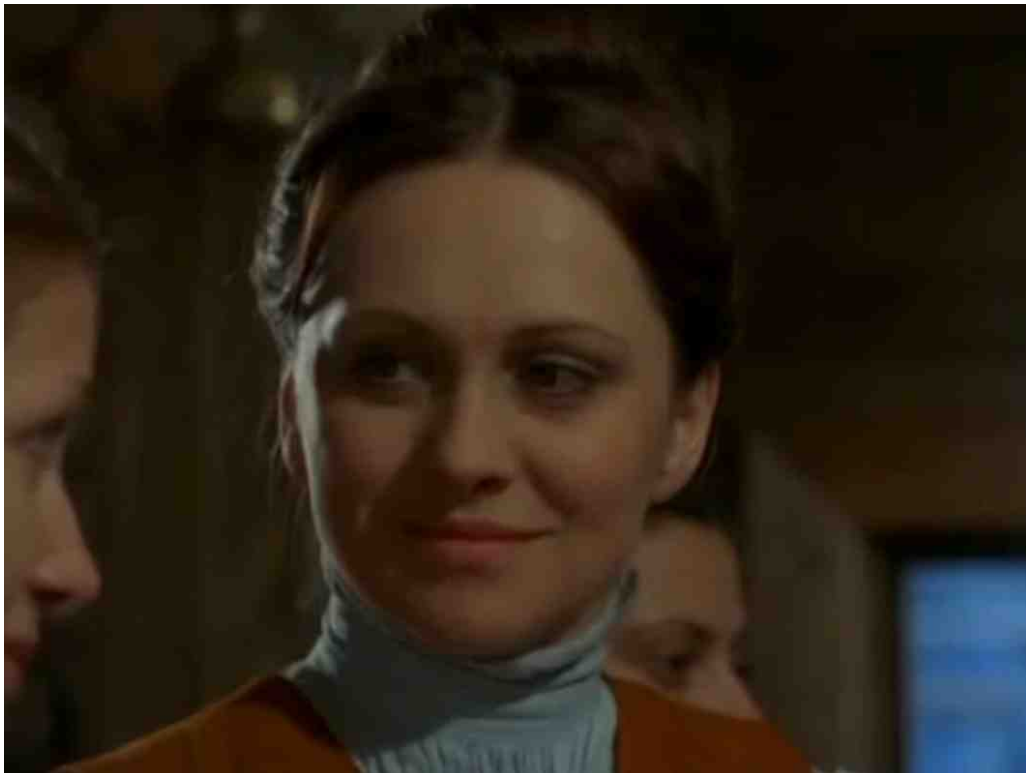


With the use of the rose-color, Elizabeth Adam steadily spread the message of her “marginalization” [11] and persecution, not only on the covers of her gramophone disks, but also on her “civilian” [1, p. XXII] clothing. I expound this in my book entitled “Elizabeth Adam As Wild Rose Message of National Marginalization”:



Elizabeth Adam introduced her universal ideology the most completely and the most expressly in her individual reciting evening entitled “A nap árnyéka” (The Shadow of the Sun). Resulting from this, she designated it with the stylized color of the sun, the yellow.

In the sources examined by me, the yellow-color use of Elizabeth Adam first arose in her romanian film entitled “Pruncul, petrolul și ardelenii” (The Baby, the Petroleum and the Transylvanians) of 1981 in a scene of which she wears a vest of a yellowish color: [34, minute 52]



This motivates the presumption that Elizabeth Adam used the yellow as the symbol of her humanism and non-nationalism first around 1980 in connection with her individual reciting evening entitled “A nap árnyéka” (The Shadow of the Sun).

Further, around march 1982, Elizabeth Adam wears a rose-colored coat and yellow pants in Sidney, Australia: [1, p. XX]



Further, with the joint use of the yellow and the rose-color, Elizabeth Adam communicates the complete symbolism of her universal-nation-making means. There refers to this also that in her this tour she performed jointly her individual reciting evenings entitled “A nap árnyéka” (The Shadow of the Sun) and “Vadrózsák” (Wild Roses). [1, p. 162]

Elizabeth Adam wears yellow pants in 1984 in Gyula, [Read approximately: 'gyulɔ.] Hungarian People's Republic: [1, p. XII]



Around the middle of the years 1980, on the stage of the Căminul Flacăra (The Flame Circle) Elizabeth Adam sang the verse of the Romanian poet in Romania Mihai EMINESCU [Read approximately: mi 'hɒy emi 'nesku.] entitled “Lacul”, [Read approximately: 'lakul.] [In the English language: The Lake.] with which she mentions the yellow and refers to the rose-color:

“The blue lake of woods
Covered with yellow water-lilies ...” [53]

This color combination of Elizabeth Adam — which she asserts also with the line “Yellow’re its legs, blue’re its wings” [18, minute 40] of the song entitled “Zăd erdőbe, sík mezőbe” [Read approximately: zə:d 'erdə:be si:k 'mezə:be.] [In the English language: In Green Woods, in Flat Fields.] [8] of her long-play gramophone disk entitled “Vadrózsa” (Wild Roses) of 1979 — was screened by the Romanian national “heavens” [8, p. 203] with her film entitled “Harababura” (The Jumble) of 1990: [35, minute 27]



Likewise with the romanian film of Elizabeth Adam entitled “Harababura” (The Jumble) of 1990 there presented itself an opportunity for a complete and univocal revelation of the symbolism of her universal-nation-making means: [35, minutes 25 and 93]



The univocalness of this revelation is corroborated by the intensity with which the film, as a means of the romanian national secret political propaganda, strives to fade the yellow and the rose-color. [Note: See my book entitled “National Conspirations for Stifling Elizabeth Adam As a Terrestrial Extraterrestrial Historical Personality” to be published in 2019.]

At the same time, this film makes an allusion to the universal-nation-making means of Elizabeth Adam: [35, minute 55]



“Is that Indian philosophy?”

“It’s universal.” [35, minute 55]

4. The staging of the universal-nation making means

In the relation of her individual reciting evening entitled “A nap árnyéka” (The Shadow of the Sun), the difficulties of staging the universal-nation making means of Elizabeth Adam were firstly in the character of the monodrama itself. “The podium genre known as ‘One-Woman-Show’, rating as the ‘tour de force’ of the stage, requires an unheard-of corporal, nervous employment, a peerless physique, a sound-mind-sound-body. Only the best of the world have ventured to make trials of the test proofs known as the non plus ultra of the dramatic art.” [1, p. 191] Elizabeth Adam “had not to fight with a more difficult, more complex artistic task in her actor career, on the podium of the reciting art, neither till then, nor after that, the podium representation of the monodrama entitled “A nap árnyéka” (The Shadow of the Sun) demanded the most in regard of the professional knowledge, the particular artistic expression means.” [1, p. 151] This “meant such a great artistic test of strength that, for example, the theatrical critic Jenő ILLÉS [Read approximately: 'yenə: 'ille:f.] named it ‘god-tempting undertaking’ in connection with the tour in Hungary in Képes Újság [Read approximately: 'ke:peʃ 'u:yʃa:g.] [In the english language: Picture Paper.] in Budapest on 13 december 1980.” [1, p. 151] “For many, it was surprising, and seemed to be an artistic task risky from the beginning the carrying-out form that the same voice made them speak on the stage the Gábor BETHLEN, Zsuzsanna KÁROLYI, Anna BÁTHORY (and Zsigmond MÓRICZ!) of the get-up.” [1, p. 159] “To say only prose for nearly one hour and a half to the end — alone — eye to eye with the public: also actors, more experienced, more routinish than her, rarely cut their axe into such a big tree.” [1, p. 160] But Elizabeth Adam had no choice, but “venturing to appear before the public with this podium play meaning a great artistic test of strength”: [1, p. 151] she needed just this “carrying-out form” for the making, wide diffusion, as well as the complete and authentic eternization her universal-nation making means; she needed just this “artistic task risky from the beginning”, when she felt, experienced and knew that “the deadly destiny endeavored to push her life in the tomb”, [3] because with this she could prove her outstanding talent, working ability and efficiency, and by so doing she could create the possibility of preventing her professional “annihilation”. [1, p. 130]

However, naturally, the ethnical and the national “wild beasts”, existing and acting as “deadly destiny”, [3] did not back out before the “venturesome” [1, p. 153] undertaking of Elizabeth Adam, they insidiously henceforward “endeavored to push her life in the tomb”, [3] to roll obstacles in front of her, to create unfavorable circumstances for her. In spite of the fact, “undertaking many sleepless nights and struggle, she persisted by Zsigmond MÓRICZ” [1, p. 153] and for this reason, she had to “drudge, fret extraordinarily much”. [1, p. 151] The “deadly destiny” created, made run and commanded by the hungarian ethnical “wild beast” in Romania and the romanian national “wild beast” manifested themselves before Elizabeth Adam in the form of “indifference, distrust, political worrying, fear, cowardice, lots of obstacles”. [1, p. 151-152] She sadly experienced that every theatrical human, to whom she turned, practically scared her away from the undertaking seeming to be impossible, insisting on ideological-political-professional arguments. She was left completely alone with the monodrama”, [1, p. 152] and all these “would have been plentifully enough to definitively scare her away. However, she persisted in her determination.” [1, p. 152]

“The stage manager of the theater, after having read the text of the monodrama, rejected it with the following arguments: ‘The text is excessively of transylvanian character, respectively excessively hungarian, and those who want to have me played this monodrama plunge me in an impossible situation: the undertaking is such an absurdity, as if someone would have me swum upwards on the Niagara Falls.’” [1, p. 152] “Transylvanian” is seen from the center of the romanian national imperialism, Bucharest (București) (București) as being “excessively hungarian”, and from the center of the hungar-

ian national imperialism, Budapest as being “excessively romanian”, therefore, with his this allegation the stage manager identified himself with the mentality of the romanian imperialist national state. He is certainly one of “the two stage managers of nationalist bias of the Marosvásárhely (Târgu Mureş) National Theater, András HUNYADI [Read approximately: 'ɔndraːʃ 'hunɔdi.] and Elemér KINCSES, [Read approximately: elemeːr 'kintʃeʃ.] who caused much suffering to Elizabeth Adam”, [51] and openly enforced a “transylvanian” hungarian political line towards her as the wife of Győző HAJDU being in the service of the Ceaușescu regime. Further, Elizabeth Adam was alone with her undertaking, behind her there could be only Győző HAJDU partly, and the stage manager probably knew this, at least resulting from his ability to “cause much suffering to her”. Consequently, it cannot be regarded as being sincere his reference to the “hungarian transylvanian character” of the monodrama, and his hint at “those who wanted to have him played the monodrama”. It is much more probable that he received the instruction for rejection with a view to nip in the bud the spirituality of Elizabeth Adam, from those who did not want him to manage the monodrama.

“We had to pursue a difficult and complicated maneuvering”, is writing Elizabeth Adam, in her information of 1995, “in order that in spring 1980 the then controlling-directing party and state forums approved the staging of the monodrama performing the life of Gábor BETHLEN for the first time on a home stage. The nearer the day of the first performance drew, the more increasingly i became dominated by some kind of insupportable dread, panic-mood: shall i manage to stand my ground in the extraordinarily difficult artistic test of strength, which is meant by making it speak on the podium the classically concise, mountingly lucid, ideatically-sentimentally so saturated Móricz text?! I did not let the tiredness, dismay divert me from my undertaking seeming to be too daring. I followed the encouragement of Zsigmond MÓRICZ ‘but yet, nevertheless, for all that, again work, and again restfulness’, i solitarily continued, for all that, the work, the struggle and the fight emboldening myself with the doubting piercing from the looks towards me from time to time, in order that the Móricz text grown to my heart begin to speak ‘Bell-Clearly’ on my reciter platform.” [1, p. 152]

“The artistic success of my podium play ‘A nap árnyéka’ (The Shadow of the Sun) is unimaginable without the splendid creative community”, is writing on Elizabeth Adam, “which after all {Note: The hungarian equivalent of “after all” is “végül is”, [Read approximately: 've:gɛl iʃ.] where “is” (as well) decoded means “for, because of István”. See the point entitled “My Elizabeth Adam” of my book entitled “National Conspirations for Stifling Elizabeth Adam As a Terrestrial Extraterrestrial Historical Personality” to be published in 2019.]} stood by my undertaking, and with an exemplary conscientiousness helped my dream became real. In the endurance of the tension running with the great artistic test of strength, the soul-pressing solitude of the podium, their humaneness meant very much for me. I take this occasion as well [as well (“is”) = for István] to thank —” [1, p. 155]

5. The diffusion of the universal-nation making means

Because of the language limits of her ethnic-group and state of origin, of the lack of a real universal language, for the diffusion of her universal-nation making means, it was not directly accessible for Elizabeth Adam the entire “humankind”, [3] but only the “universal hungarians”, [1, p. 184] namely the settlements inhabited by hungarian humans of the romanian imperialist national state, including Bucharest (București) as well, — where there lived around one hundred thousand humans of hungarian ethnicity — the hungarian imperialist national state, and the settlements inhabited by hungarian humans of the states bordering on it, as well as the Western-European and the overseas hungarian diasporas. All these meant totally around 15 million humans.

The Socialist Republic of Romania of the Ceaușescu regime drastically limited the liberty of movement of the romanian citizens. Regularly, there might have traveled abroad once in two years those, for whom the place-of-work party organization had previously approved this, and the enterprise could ensure the currency necessary for the journey. One had to ask for an exit visa too, on finishing the journey the passport had to be handed in. It was particularly difficult the obtainment of the exit visa for the Socialist Federative Republic of Yugoslavia, Western-Europe and the overseas, with regard to that in those states one might have asked for political asylum. In this respect, Elizabeth Adam was in a privileged situation with that with the instrumentality of Győző HAJDU as a member of the communist nomenclature she could more easily get at an exit visa. In connection with the Hungarian People’s Republic of the Kádár [Read approximately: 'ka:da:r.] regime, Elizabeth Adam reveals with *Chicago és környéke* in may 1982: “I just finished a TV film. Else, it is not easy to break into Hungary either. Otherwise, the bothers running with the traveling through make the thing circumstantial.” [1, p. 193]

“I played more than one hundred times in front of the houses full to capacity of home and foreign theaters the triple role of Gábor BETHLEN, Zsuzsanna KÁROLYI and Anna BÁTHORY of ‘A nap árnyéka’ (The Shadow of the Sun)”, is writing Elizabeth Adam, “and simultaneously with the three roles i had to make him speak the writer making a confession as narrator, Zsigmond MÓRICZ as well [as well (“is”) = for István] [Note: With her this sentence, Elizabeth Adam expresses that she is the conceiver and fellow-author of the monodrama, and her purpose was to comprise in it, eternize, and convey me her universal-nation making means with a view to decode, value and publish it.] in the course of the podium play in Marosvásárhely (Târgu Mureș) {in the Chamber of the National Theater, [In the hungarian language: Nemzeti Színház Kisterme.] [1, p. 159]}, in Bucharest (București) in the Little Theater, [In the romanian language: Teatrul Mic.] {and in the Cultural House ‘Sándor PETŐFI’, [Read approximately: 'ja:ndor 'petə:fi.] [In the hungarian language: Petőfi Sándor Művelődési Ház.] [In the romanian language: Casa de Cultură ‘Sándor PETŐFI’.] [1, p. 159]} in the cultural houses of villages in Transylvania behind the back of god, on the University Stage in Budapest, or in the Knights Hall of the Castle Theater [In the hungarian language: Várszínház Lovagterme.] in Gyula, [Hungary] in my really round-the-world tour of 1982: in Paris, Luzern, Zurich, New York, Washington, Los Angeles, Miami, Cleveland, Toronto, Montreal, Calgary, Vancouver, Melbourne, Sydney, Adelaide.” [1, p. 153]

“For an actress, there is not a more honoring task,” is revealing Elizabeth Adam, with her interview of 26 december 1982 given to Előre, “than to perform our home culture in front of the public of other nations. I have toured abroad on the fourth occasion, this latter one was the longest and the most difficult as well, it required a maximum exertion from me.” [1, p. 161] “I prepared the journey from home from day to day, almost from hour to hour, with a correspondence of two years.” [1, p. 184] “Over six months, from january this year to the end of june, i held 72 performances, i traveled over a huge distance, more than 100 thousand kilometers, in order to enable myself to fulfill the invitations of different cultural associations in North-America, Australia and Western-Europe. In the course of the journey, i

came before the footlights in the canadian cities Vancouver, Edmonton, Calgary and Victoria. From here, i flew to Australia, here i held performances in Melbourne, Sydney and Adelaide, then having flown back to the United States, there followed performances held in Los Angeles, Miami, Washington, New York, Passaic, Cleveland, Chicago, then on the eastern coast of Canada i came before the public in Toronto, Montreal, Windsor. After these — on my way home — the appearances in Western-Europe came on: i acted in Paris, Amsterdam and Luzern.” [1, p. 161]

“My program consisted of my two reciting evenings, the performances entitled ‘Vadrózsák’ (Wild Roses) and ‘A nap árnyéka’ (The Shadow of the Sun),” is revealing on Elizabeth Adam with Előre, “in addition to this i performed a montage selected from the verses of home romanian and hungarian poets, and verses of classics of the hungarian poetry translated into english. This is a program of two and a half hours, apart from that i had to act throughout two and a half hours, i had to take care of everything myself — i was alone. The public received my performances with ardent recognition to the end, at the end of the programs, throughout long minutes people were celebrating risen, many were crying, i acted everywhere in front of houses full to capacity, in front of a quite manifold public, as i acted in front of workers of car factories, in like manner as among the student-professor public of university centers, or in front of the specialists in Hollywood, my program was transmitted in radio and television broadcastings. The public success is not mirrored better by anything than the recognizingly rewarding press echo, which accompanied me along this long journey.” [1, p. 162] The public in Adelaide celebrated the ‘Vadrózsák’ (Wild Roses) risen with iron applause in 1982, [1, p. XVII] on 21 february, sunday, in the Hungarian Club”: [In the hungarian language: Magyar Klub.] [1, p. 200]



“For the success of my work, nothing is more characteristic than the fact that after the performances in Canada film specialists made an offer for the leading role of an artistic film, by the next year maybe there shall come on the filming as well.” [1, p. 163] It is characteristic that Elizabeth Adam formulates

her statements relative to the intentions of hers or of others that if those, taking each individually, ensue or do not ensue, these constitute evidences of the secret political interventions. In this way, in the light of her Zsuzsanna KÁROLYI song, her professional “annihilation” [1, p. 130] of 1990 proved that the “deadly destiny pushed her life in the tomb.” [3] Further, also the failing to happen of the film shooting in Canada fits in this secret political endeavor.

For Elizabeth Adam, the diffusion of her universal ideology was more important than her professional self-assertion. With the purpose of signaling this, she mentions her public success for the first. “At the end of the performance, the public everywhere hailed me with iron applause, honored me with such an ovation, a distinction or honorary diploma more valuable than which an actor cannot receive.” [1, p. 153] She diplomatically adds: “With this, i do not want to undervalue at all the country-wide first prize awarding my podium play ‘A nap árnyéka’ (The Shadow of the Sun), and the foreign distinctions in succession, which were awarded to me by universities having a great prestige and by some cultural institutions of the western hungarian emigration. From these honoring distinctions and recognitions, i always drew a strength-producing liking for my further undertakings.” [1, p. 153]

In connection with her foreign tours, Elizabeth Adam reveals her progressive, humanist and non-nationalist universal ideology, as well as the importance attributed to it with her interview given to Új Tükör as follows: “These journeys give me the belief that i could slightly contribute to forming such a hungarian consciousness, which maybe will be assumed by the third generation living outside as well, as it is of universal value, and not more insignificant than that of the receiving country.” [1, p. 184]

Naturally, the “formation of a consciousness of universal value” [1, p. 184] was not in the interest of the national “wild beasts”, for which reason they hindered Elizabeth Adam in the diffusion of her universal-nation making means. In this respect, she reveals with her interview appeared in Előre on 26 december 1982: “In Sydney, i have mounted the stage, i am waiting for the music of the age, instead of this some dreadful squeaking effused in the hall: the tape of tape-recorder was threaded inversely. I had to begin the performance again, it took my exerting work of around ten solid minutes till it succeeded in regaining the trust of the public.” [1, p. 163] “The stage manager of the performance arranged in Sydney of Elizabeth Adam” [1, p. 209] was Miklós SOÓS. For this reason, certainly, he is lurking behind the general subject.

The hungarian australian Miklós SOÓS not only hindered Elizabeth Adam in the diffusion of her universal-nation making means by “threading the tape of tape-recorder inversely”. [1, p. 163] With his photo in the zoological garden, and with his quasi-denunciation of 12 march 1982 he also constituted a part of the “deadly destiny” [3] which “endeavored to push in the tomb the life” [3] of Elizabeth Adam. In the name of the Circle of Friends of the Hungarian Literature in Romania [In the hungarian language: Romániai Magyar Irodalom Barátainak Köre.] in Luzern, Switzerland, Lajos FÁTH, [Read approximately: 'lɔyɔʃ fá:t.] in his letter dated 11 june 1982, writes to the director of the Marosvásárhely (Târgu Mureș) National Theater: “We thank You for having made it possible for the woman dramatic artist Elizabeth Adam her repeated appearance in our Literary Circle, and we would be very glad if we could receive her in the future too.” [1, p. 210] On the contrary, with his telex, Miklós SOÓS, without thanks and expression of hopes, merely “brought facts to the knowledge of the directorate” [1, p. 209] in order that by so doing he avoided the “negligence”, [1, p. 209] which he would have carried into effect in his national secret political service in case of omitting the information. Because under the circumstance of the peerlessly “grandiose theatrical experience” [1, p. 209] of the public in Sidney, it could be a problem that by diffusing her universal ideology Elizabeth Adam “showed herself” [7] as well only for those ethnical and national “wild beasts” which subsequently to this quasi-completely hindered her in diffusing her universal-nation making means to the end of her life.

Further, while in Adelaide on 21 february 1982, sunday, in the Hungarian Club [1, p. 200] — and other towns — Elizabeth Adam could step up onto a stage, with the “necessary necessities: swords, a

chair corresponding to the princely chair”, [1, p. 162-163] [1, p. XIII]



“on 24 may 1982, monday” [1, p. 200] — therefore, not at week-end, but at the very beginning of the week — “in Paris nothing was prepared,” is she revealing, with Új Tükör, “and i had to evoke the necessities, the light, the music as well with my mere being”, [1, p. 184] a stage was not ensured for her either, only a room of french style — the private room on the second floor of the coffee-house Zimmer Châtelet under 1 Place du Châtelet, [1, p. 200] — where she had to act on the same level with the public, and in its immediate vicinity, faded into it, factually, in the standing of “forced alighting” [10] foreshadowed conspiracy-likely through this attitude of the french exemplar of the national “wild beasts”, figuratively, programing: “In the national states, the progressive, humanist and non-nationalist ideology is undesirable”: [1, p. XVI]



With the german word figuring in the name of the coffee-house, [Note: Zimmer = room.] the french national “wild beast” programed that because Elizabeth Adam resulting from her nature avoids the state of the its main european rival, the german national “wild beast”, in the relation of Elizabeth Adam there is no rivalry between them, so that it can afford not to ensure for her a stage, but only a room. And if she is not satisfied with it, but she would prefer a “castle” — to which it refers with the french word of the name of the coffee-house — as, for example, the Zsuzsanna KÁROLYI just performed by her had, then she can get it from a wealthy french man entering the coffee-house. From here, it can also be seen what foreign “deadly destiny” [3] was generally in store for Elizabeth Adam if she had decided to emigrate.

At the same time, while in Cleveland on 13 april 1982, tuesday, in the auditorium of the Cleveland Engineering and Scientific Center under 3100 Chester Avenue [1, p. 202] — and other towns — she could sit down in the respective scenes on a relatively thick special convenience spread on a carpet, [1, p. XIII]



in Paris she could only use two thin improvised textile conveniences spread out on the bare parquet [1, p. XI]



under the look of the citizens of the french imperialist national state sitting or sprawling relatively comfortably. The french national “wild beast” in all probability hoped also that Elizabeth Adam would become confused because of the exaggerated nearness of the public, and by this means it would carry into effect her factual “forced alighting” [10] in France: [1, p. XVI]



This certainly expresses also that the “humanity and fraternity”, slogan-likely professed by the French civil society, are regarded by the French national “wild beast” values not universal human, but national French, and, accordingly, it did not cherish them and had not them cherished towards the humanist Elizabeth Adam and the “humankind” [3] represented by her.

It constitutes a part of the press success of the universal ideology of Elizabeth Adam the statement of Jenő ILLÉS published in *Képes Újság* on 13 december 1980: “With the words and from the texts of Zsigmond MÓRICZ, Elizabeth Adam bewitched before us with a magic force the messages valid till our days, hearable from the destiny of Gábor BETHLEN.” [1, p. 179] Albeit this statement recognizes the existence of the universal ideology by the word-group “messages valid till our days” — otherwise, it cannot do it differently, because Elizabeth Adam did not hide her ideological messages “addressed to our days” [1, p. 152] — but it already asserts the anti-Elizabeth Adam policy of the ethnical and national “wild beasts” “endeavoring to push her life in the tomb” [3] with its programing that the universal ideology as the “messages valid till our days” is not of Elizabeth Adam, namely it is not she who “comprised her messages in the wonderful Móricz text”, [1, p. 153] but those are “hearable from the destiny of Gábor BETHLEN”, moreover, not owing to the outstanding talent, working ability and efficiency of Elizabeth Adam, but through her “bewitchment of a magic force”.

That the public success of Elizabeth Adam in what measure was brought about by her universal ideology can be made perceptible mostly by those who stayed on the spot. “In the country, [Note: In Romania.] i experienced everywhere,” is revealing Elizabeth Adam, with her *Előre* interview of 26 december 1982, “that the public turned towards the problematics of the program with a great interest, everywhere i acted in front of a house full to capacity.” [1, p. 163] In Marosvásárhely (Târgu Mureș), “the humans streamed into the theater as if they had made their way to the altar,” [1, p. 174] writes Adrian PĂUNESCU, in his article appeared on 11 december 1982 in the weekly paper *Magazin*. At the same time, there refers to this the *Magyar Élet* in Australia on 1 april 1982, when in the ulterior “annihilation” [1, p. 130] of the ideological public success of Elizabeth Adam, in the spirituality of the hungarian

national “wild beast” it considers it necessary to argue against her progressive, humanist and non-nationalist appeal “Dream! — Dream, humans! — Dream, humankind!”: [3] “The future is unforeseeable. There is no reason to weave dreams. Only the roots give the strength: the historical past and the popular culture.” [1, p. 189]

“I would like to further continue this series of performances”, is revealing Elizabeth Adam, with Előre in connection with her individual reciting evening entitled “A nap árnyéka” (The Shadow of the Sun), “as i increasingly feel the deepness and timeliness of the sentences formulated in it. This performance will never become tedious.” [1, p. 164] Therefore, for the progressive spirituality of Elizabeth Adam, “the strength was given” [1, p. 189] not by the Bethlenist “historical past” [1, p. 189] represented by her, but by the “timeliness of the sentences formulated” in connection with it. Only that, the ethnical and national “roots” [1, p. 189] “gave a strength” much greater for the respective ethnical and national “wild beasts”, because Elizabeth Adam could never come on the stage with a new individual reciting evening of hungarian language, in her last long-play gramophone disk entitled “Szerellem, szerelem ...” [Read approximately: 'serelem.] [In the English language: Love, Love —.] of 1983 she could already represent only “popular culture”, [1, p. 189] she scarcely received newer possibilities for the introduction in her art and diffusion with it of her universal-nation making means, and she could not go to an overseas tour ever again.

Elizabeth Adam diffused her universal ideology not only on the stage, but she consequently “eradiated” [1, p. 164] it also in her personal and institutional relations in the company of László BÖJTŐS, [Read approximately: 'la:slo: 'bøjtø:f.] the president of the Hungarian Club in Cleveland, [6] in Cleveland in 1982, [1, p. XVIII]



in the company of Dr. Imre CSAPÓ [Read approximately: 'imre 'tʃɔpɔ:.] in Vancouver in 1982, [1, p. XIX]



and in the company of the actress [38] Vanessa Redgrave in London in 1982, [1, p. XIV]



as a “love-maker” [3] of the american, canadian, british, hungarian and the romanian peoples.

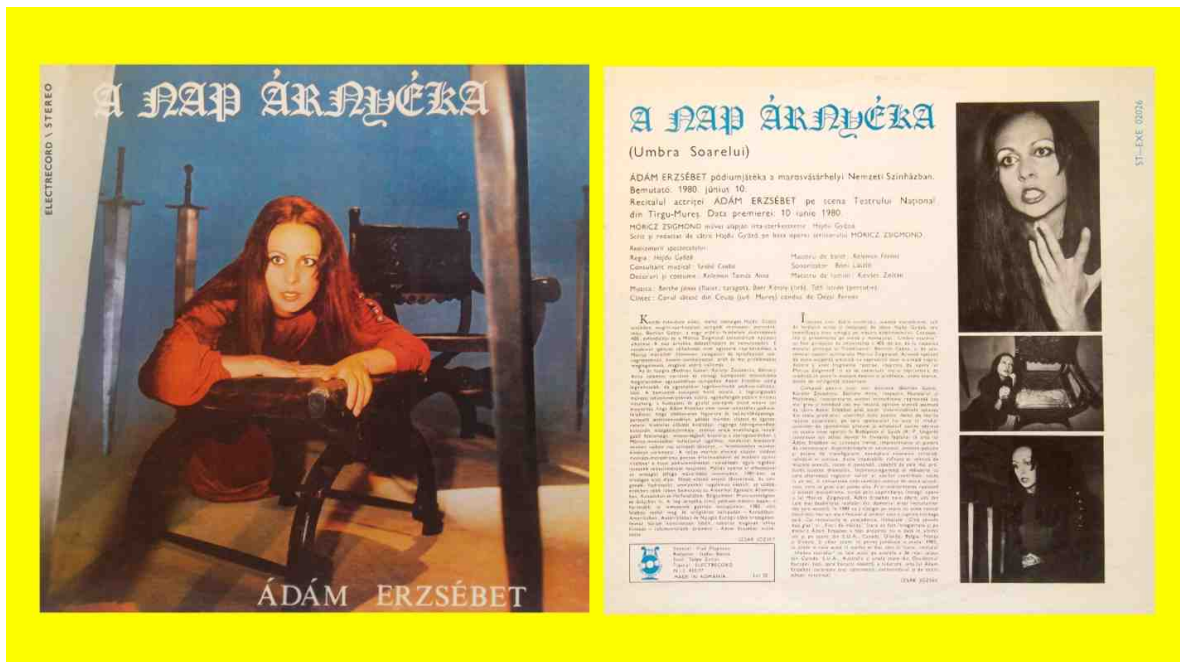
For the most part, this is “what and how much Elizabeth Adam managed in reality to attain with her podium play ‘A nap árnyéka’” [1, p. 153-154] on the practical level. With writing, translating into english, and publishing this book, there shall cease the multinational conspirational public silence, which has dominated her life and memory, her universal-nation making means shall become more accessible to the humans of this planet, and, at least, “if there is someone to whom, she has proved that she can last without the world as well.” [15] [20] Further, in spite of the “nation-defense” policy of the national “wild beasts”, the humans are able to decide whether they will remain in the existing national frameworks, or will “love one another” [3] and make the universal Terra nation, namely whether they henceforward will be members of the existent nations, and will live in a national manner in the existent imperialist national states, or they will shake off the secret reign of the national “wild beasts” parasitizing the nations and the imperialist national states, “will become humans” [3] “of universal value”, [1, p. 184] and will found the Terra state in order to enable themselves to “live in a human manner.” [3]

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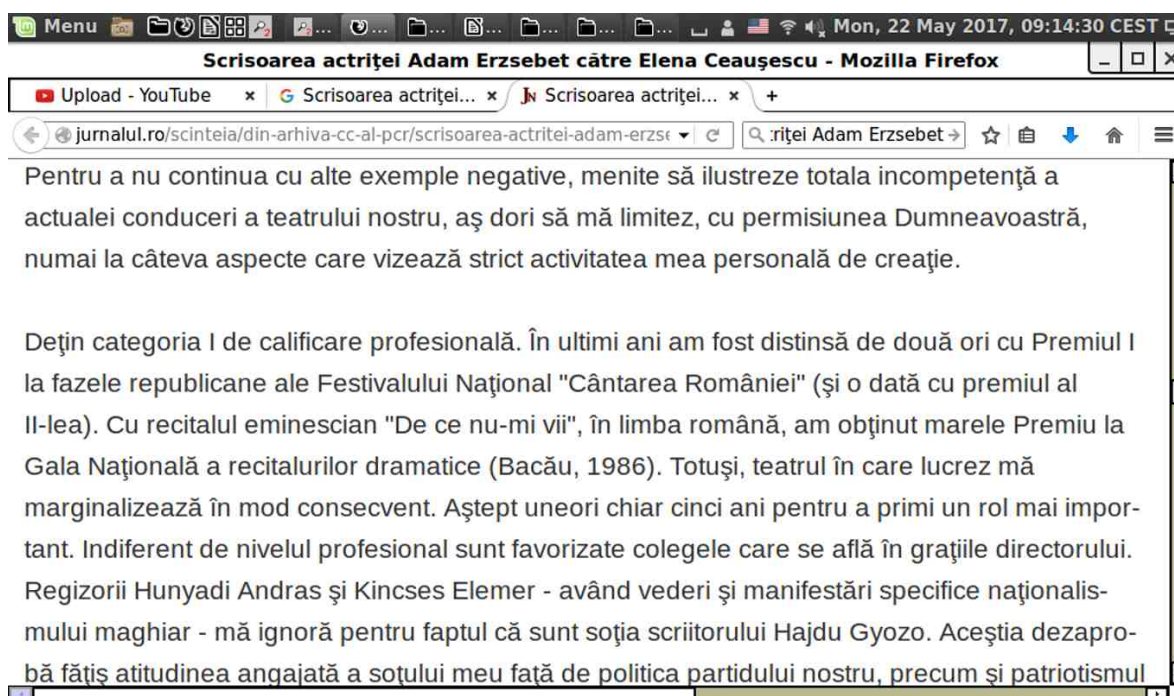


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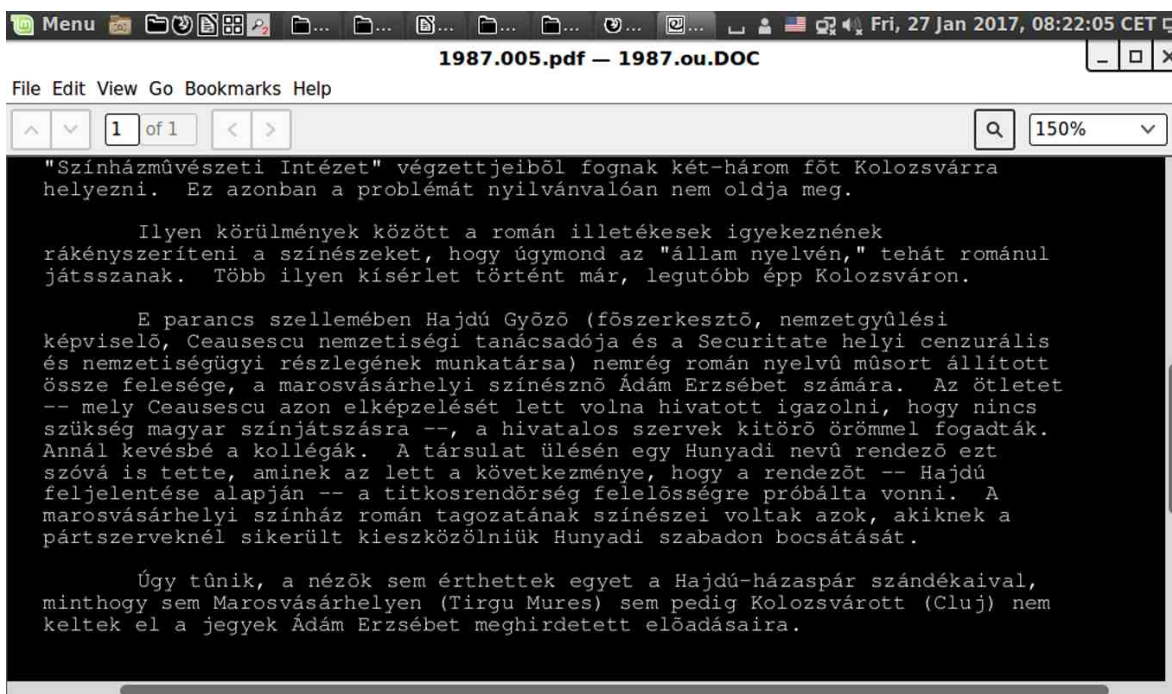


Ádám Erzsébet – Vadrózsák

Label: [Electrecord](#) – STM-EXE 01541
Format: [Vinyl, LP](#)
Country: [Romania](#)
Released: [1979](#)
Genre: [Non-Music, Folk, World, & Country](#)
Style: [Folk, Népzene, Poetry](#)

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Other publications

A. Books

Till June 2019, from the “pit” of the imperialist national state I have succeeded in sending to the surface my following books:

1) the hungarian-language text paperback version of my book entitled “A magyar kommunista állam vasfüggönye felé” (Towards the Iron Curtain of the Hungarian Communist State), in Romania and Hungary;

2) the romanian-language text-image electronic version of my book entitled “Înscrișuri și obiecte relativ la trecerile mele frauduloase ale frontierei de stat a Republicii Socialiste România” (Documents and objects relative to my fraudulent crossings of the state border of the Socialist Republic of Romania), with the Internet distributors Google Play and Internet Archive;

3) the english-language text-image electronic version of my book entitled “My Restrained Asylum Documents and Their Restraint”, with the Internet distributors Google Play and Internet Archive;

4) the english-language text-image electronic version of my book entitled “It Is Difficult to Come out of Romania with Benefit”, with the Internet distributors Google Play and Internet Archive;

5) the english-language text-image electronic version of my book entitled “A Case of Securitate Dossier Burial in Romania”, with the Internet distributors Google Play and Internet Archive;

6) the english-language text electronic version of my book entitled “Statue of Captivity”, with the Internet distributors Google Play and Internet Archive;

7) the english-language text-image electronic version of my book entitled “My Repulsed Philosophical Theory and Its Repulsion”, with the Internet distributors Google Play and Internet Archive;

8) the english-language text-image electronic version of my book entitled “Hungarian Politics-Religion Intertwining”, with the Internet distributors Google Play and Internet Archive;

9) the english-language text-image electronic version of my book entitled “The Violent Spiritual Engineering in Pitești”, with the Internet distributors Google Play and Internet Archive;

10) the hungarian-language text-image electronic version of my book entitled “România Szocialista Köztársaságban junior kézilabdázóként írt képeslapjaim” [My Picture Postcards Written in the Socialist Republic of Romania as a Junior Handball Player], with the Internet distributors Google Play and Internet Archive;

11) the english- and hungarian-language text-image electronic versions of my book entitled “Uncivilized Manifestations of Muslim Persons”, with the Internet distributors Google Play and Internet Archive;

12) the english-, hungarian-, and romanian-language text-image electronic versions of my book entitled “Elizabeth Adam As Wild Rose Message of National Marginalization”, with the Internet distributors Google Play and Internet Archive;

13) the english-language text-image electronic versions of my book entitled “Eyes Wide Open: The Illuminati Tigress-Programing, -Training and -Using Angelina Jolie”, with the Internet distributors Google Play and Internet Archive;

14) the english-language text-image electronic version of my book entitled “My Repulsed Physical General Theories and Their Repulsion”, with the Internet distributors Google Play and Internet Archive;

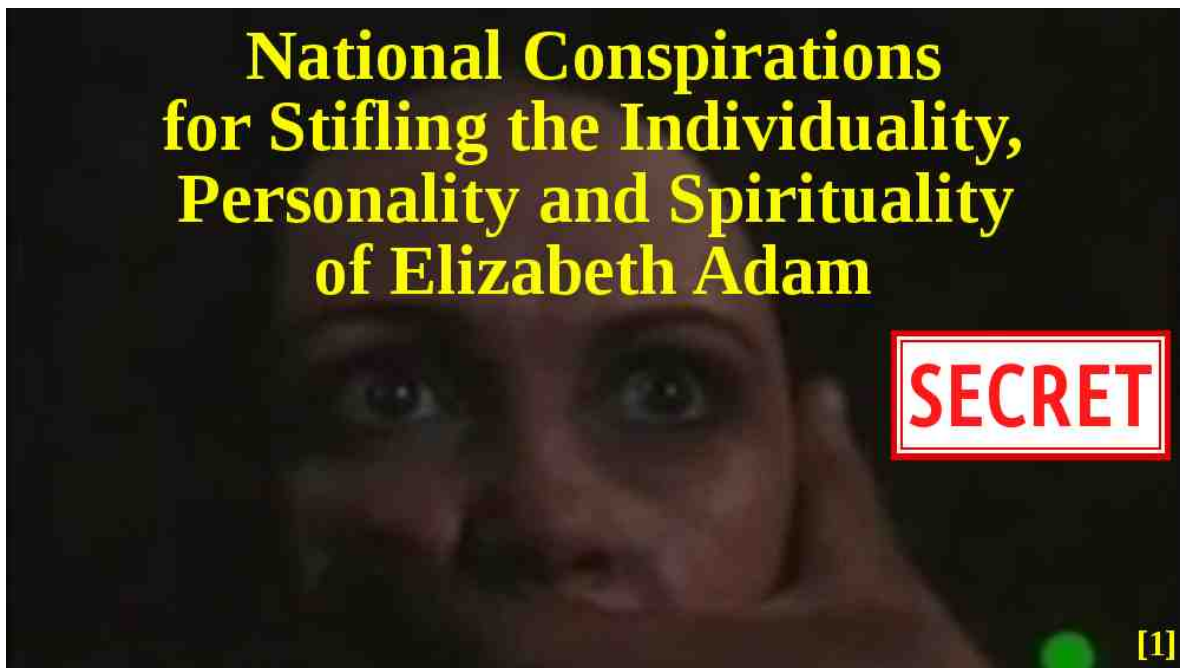
15) the english-, hungarian-, and romanian-language text-image electronic versions of my book entitled “National Conspirations for Stifling Elizabeth Adam As a Terrestrial Extraterrestrial Historical Personality”, with the Internet distributors Google Play and Internet Archive;

16) the english-language electronic version of my book entitled “The Conceivers of the ‘Holy Scriptures’ Are Ethnical Secret Political Organizations”, with the Internet distributors Google Play and Internet Archive.

B. E-videos

Till june 2019, from the “pit” of the imperialist national state I have succeeded in sending to the surface my electronic videos with the following titles and covers in the english language:

1) “National Conspirations for Stifling the Individuality, Personality and Spirituality of Elizabeth Adam”, with the Internet distributors YouTube and Internet Archive:



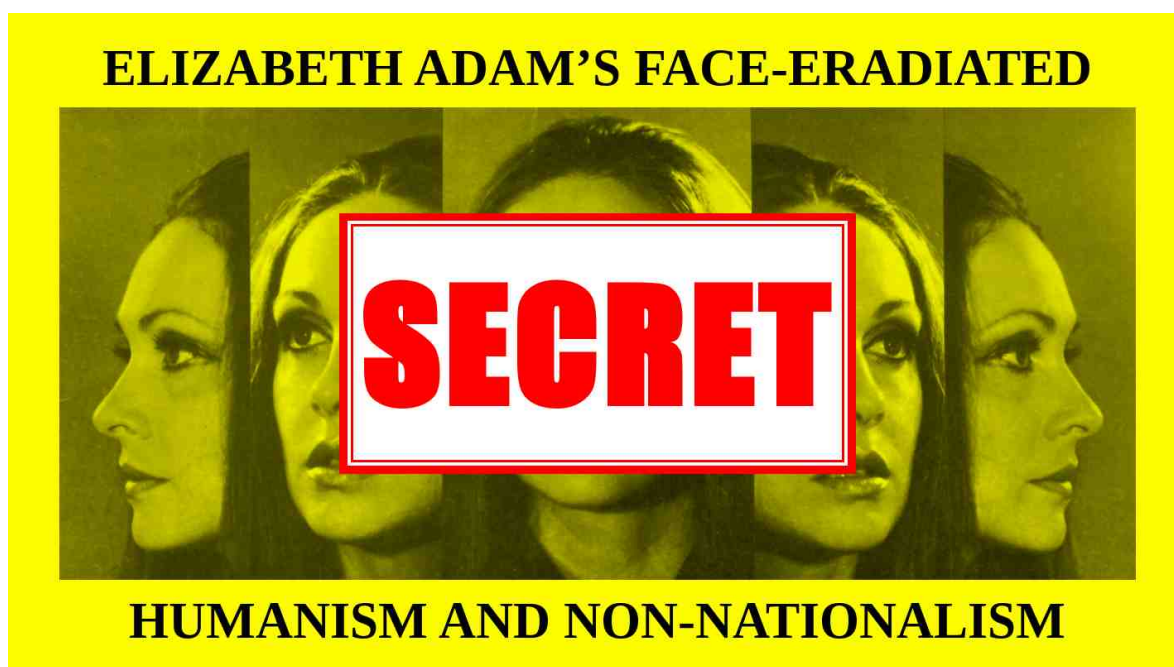
2) “Elizabeth Adam As Wild Rose Message of National Marginalization”, with the Internet distributors YouTube and Internet Archive:



3) “Elizabeth Adam in National Darkness”, with the Internet distributor YouTube:



4) “Elizabeth Adam’s Face-Eradiated Humanism and Non-Nationalism”, with the Internet distributor YouTube and Internet Archive:



5) “Elizabeth Adam’s Face-Mirrored National Secret Political Persecution”, with the Internet distributors YouTube and Internet Archive:



6) “Elizabeth Adam As Fairy of Mountains”, with the Internet distributors YouTube and Internet Archive:



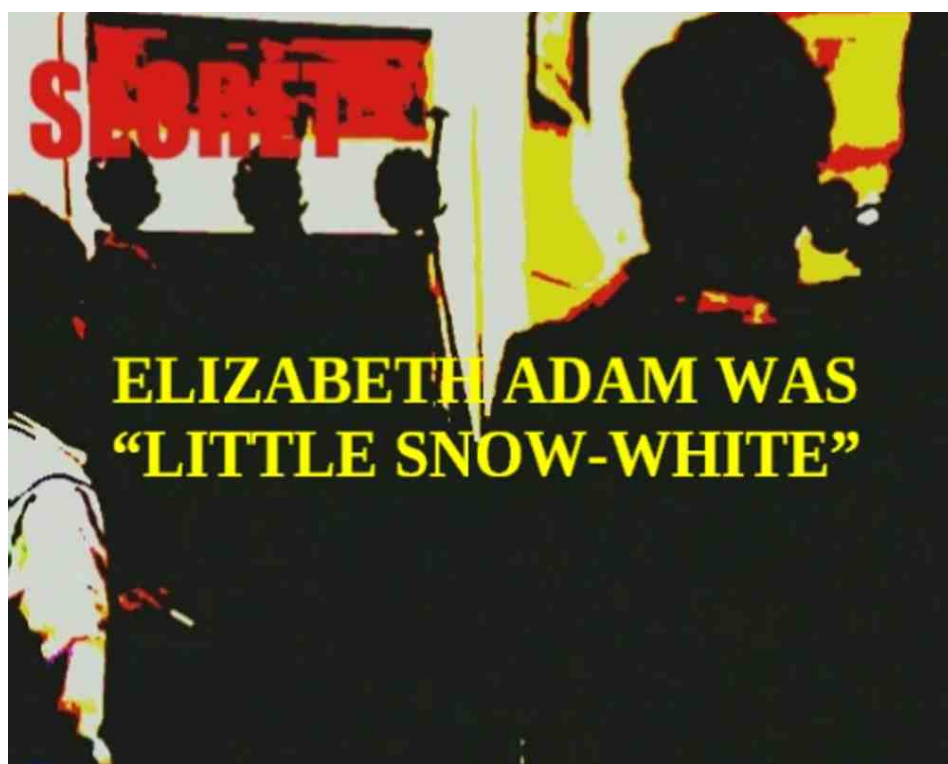
7) “National Secret Political Fading of Elizabeth Adam’s Symbolics”, with the Internet distributors YouTube and Internet Archive:



8) “This Is How Nationalists Wanted to Steal Elizabeth Adam from Humankind”, with the Internet distributors YouTube and Internet Archive:



9) “Elizabeth Adam Was ‘Little Snow-White’”, with the Internet distributors YouTube and Internet Archive:



10) “Elizabeth Adam As ‘Witch’”, with the Internet distributors YouTube and Internet Archive:



11) “Angelina Jolie’s ‘Delilah’ Side”, with the Internet distributors YouTube and Internet Archive:



12) “Illuminati’s Bath-Tub Murder”, with the Internet distributors YouTube and Internet Archive:

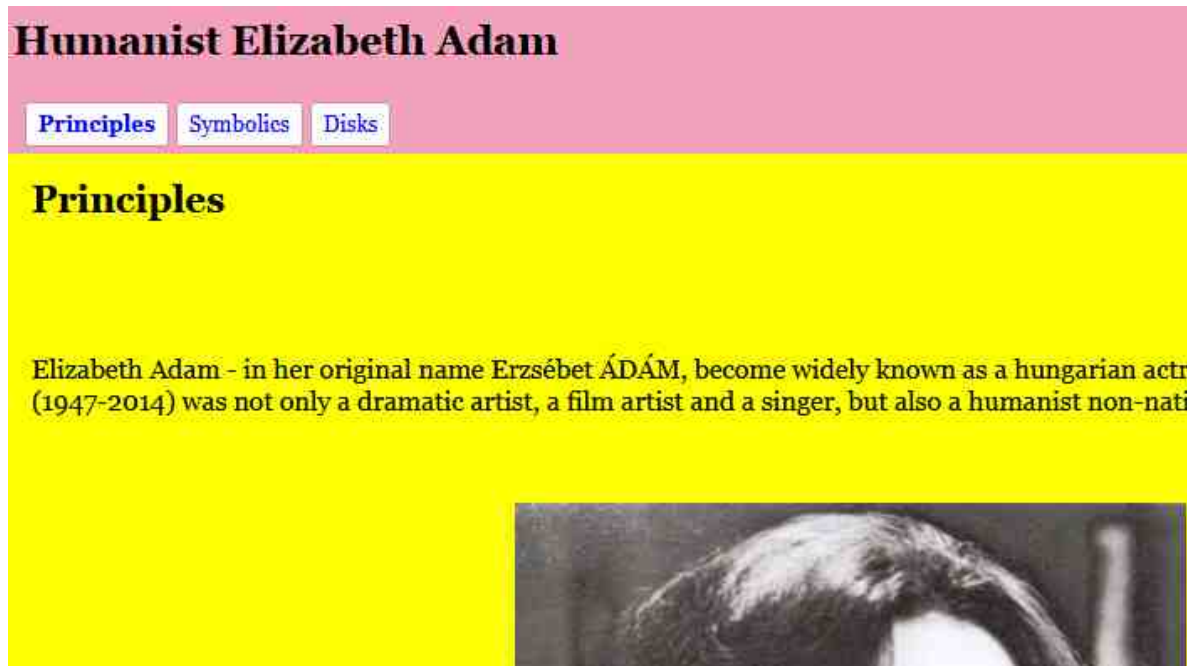


13) “Illuminati’s Tigress Programming”, with the Internet distributors YouTube and Internet Archive:



C. Site

The address of the english-language site of Elizabeth Adam is:
www.sites.google.com/site/humanistelizabethadam



Book-creation information

The author created the first edition of this book for the most part between september and october 2016, in consequence of getting the paper version of the book of Győző HAJDU entitled “Az én Móricz Zsigmond és az Ő Bethlen Gábor” (My Zsigmond MÓRICZ and His Gábor BETHLEN), as a derivative of his main Elizabeth Adam book, entitled “National Conspirations for Stifling Elizabeth Adam As a Terrestrial Extraterrestrial Historical Personality”, as conceiver and author, in the hungarian language, under private-life circumstances, resulting from the needs of terminating the anti-Elizabeth Adam hungarian and romanian national secret political informational boycott, counter-balancing the stealthy propaganda campaign fading-falsifying-“annihilating” [1, p. 130] her memory, and making her true spirituality accessible. In october 2017, the insertion of the point entitled “The symbolism of the universal-nation-making means” was made necessary by finding and examining the romanian film of Elizabeth Adam entitled “Harababura” (The Jumble) of 1990. Following this, the author decided to disclose and insert in the second edition also the parts of the universal-nation-making means of Elizabeth Adam introduced in her other individual reciting evenings of hungarian language. The author translated this book into the english language literally and personally for the most part between november and december 2016, as well as in october 2018. The electronic redaction of the book was made by the author personally mainly with the following technical means: Acer AOD270, Samsung ST65, Microsoft Windows 7, LibreOffice 4, GIMP 2.

Book-publication information

The publication of the electronic version of the first edition of this book was hindered in the hungarian national state between january and may 2017. According to the supposition of the author, the conceiver of this was the hungarian national secret political organization, which initiated a series of measures in this direction, as he experienced it: 1) Telenor Hungary has terminated after January 2016 — the time of discovery by the author of the case of Elizabeth Adam — its “Telenor mobilinternet” service, which he had utilized earlier for publishing his books; 2) T-Mobil Hungary interrupted its service to the author at the beginning of november 2016; 3) Vodafone Hungary has essentially changed its service “Weekly Card” in a manner potentially damaging to the author. On the basis of all these, the author judged that he could not publish the book at the above place and time without putting it and himself to the national-state attack of firstly the hungarian national secret political organization covered with a trial of internet plagiary.

In June 2019, the author discovered ethnical-national secret politically potentially unfair multinational internet re-distributions of this and other books of his, which is presumedly an extension in space, time and person, as well as a new manifestation of the anti-Elizabeth Adam multinational conspiracy described in his book entitled “National Conspirations for Stifling Elizabeth Adam As a Terrestrial Extraterrestrial Historical Personality”. This made it necessary the modification of the copyright dispositions mentioned at the beginning of the book, and the re-publication of the book.

Author information



The photos taken on 25 december 2016 and respectively on 28 january 2018 represent the author, István ADORJÁN. He was born on 20 december 1959 in the village Mikháza [Read approximately: 'mikha:zɔ.] [In the romanian language: Călugăreni.] in the county Maros [Read approximately: 'mɔroʃ.] [In the romanian language: Mureș.] in Romania, his citizenship is romanian, his ethnicity hungarian, his identity first of all human, he is a spiritual alter ego of Elizabeth Adam, at present he regards not one state his own or his country, ideologically he is atheist, politically liberal, his theory-like conviction is that the great religions and the national states are creatures and means of the national secret political organizations, with his writings his purpose is the publication and diffusion of his say of scientific, philosophic-atheist, progressive, humanist, non-nationalist and liberal spirituality, particularly the revelation, publication and diffusion of his say relative to the national-imperialist, anti-humanist, anti-progressive and anti-scientific nature and activity of the national secret political organizations, great religions and national states.

The End of E-Book